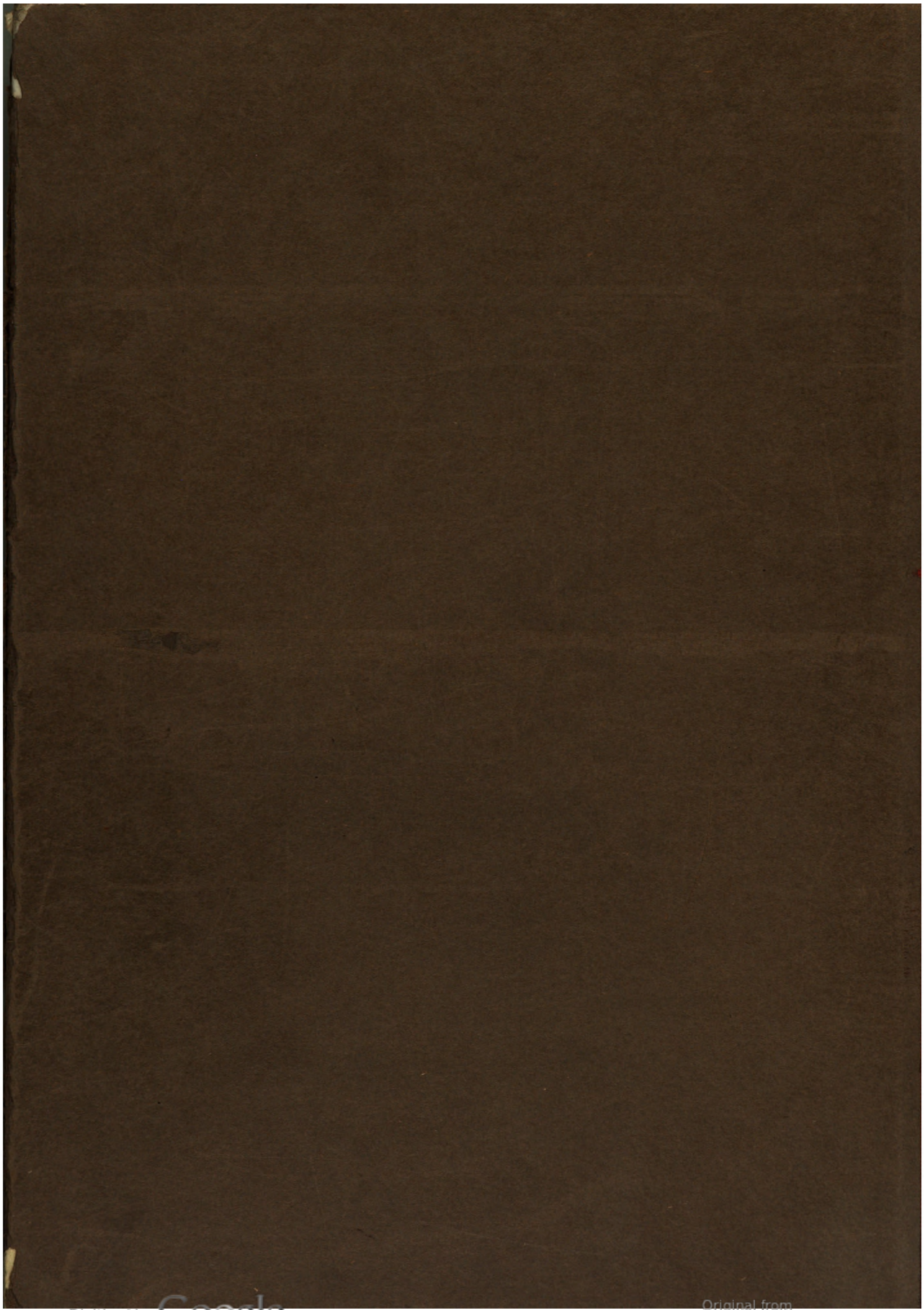

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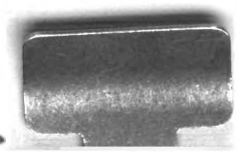

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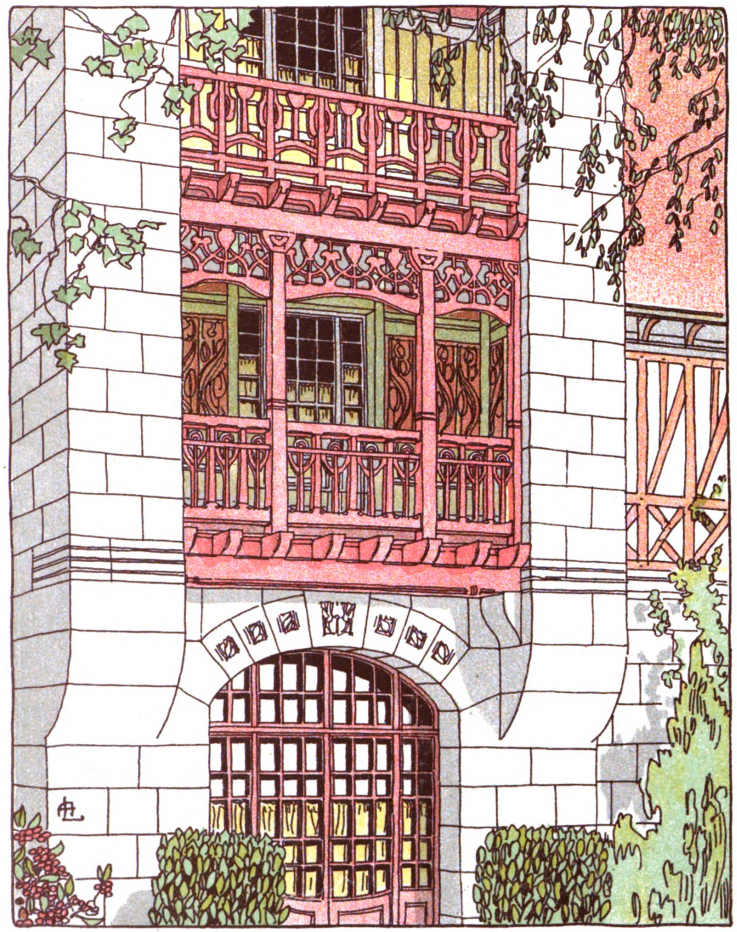

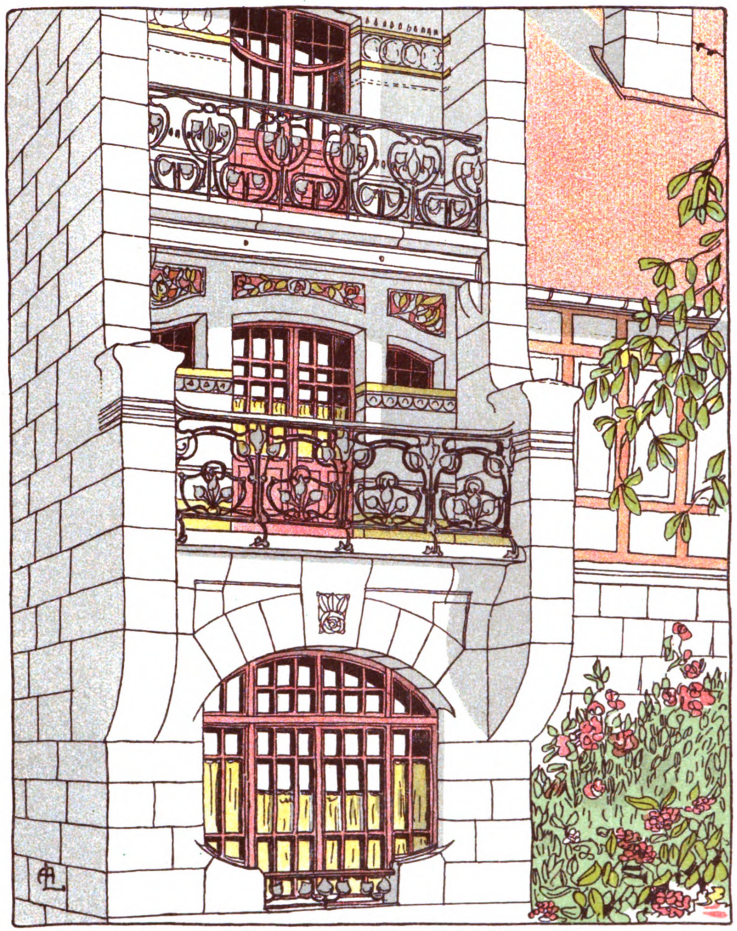

A. Gatternicht, Stuttgart.

INV: A·LAVERRIÈRE · PARIS ·

MODERNE BAU-FORMEN 1

JULIUS HOFFMANN · VERLAG · STUTTGART.

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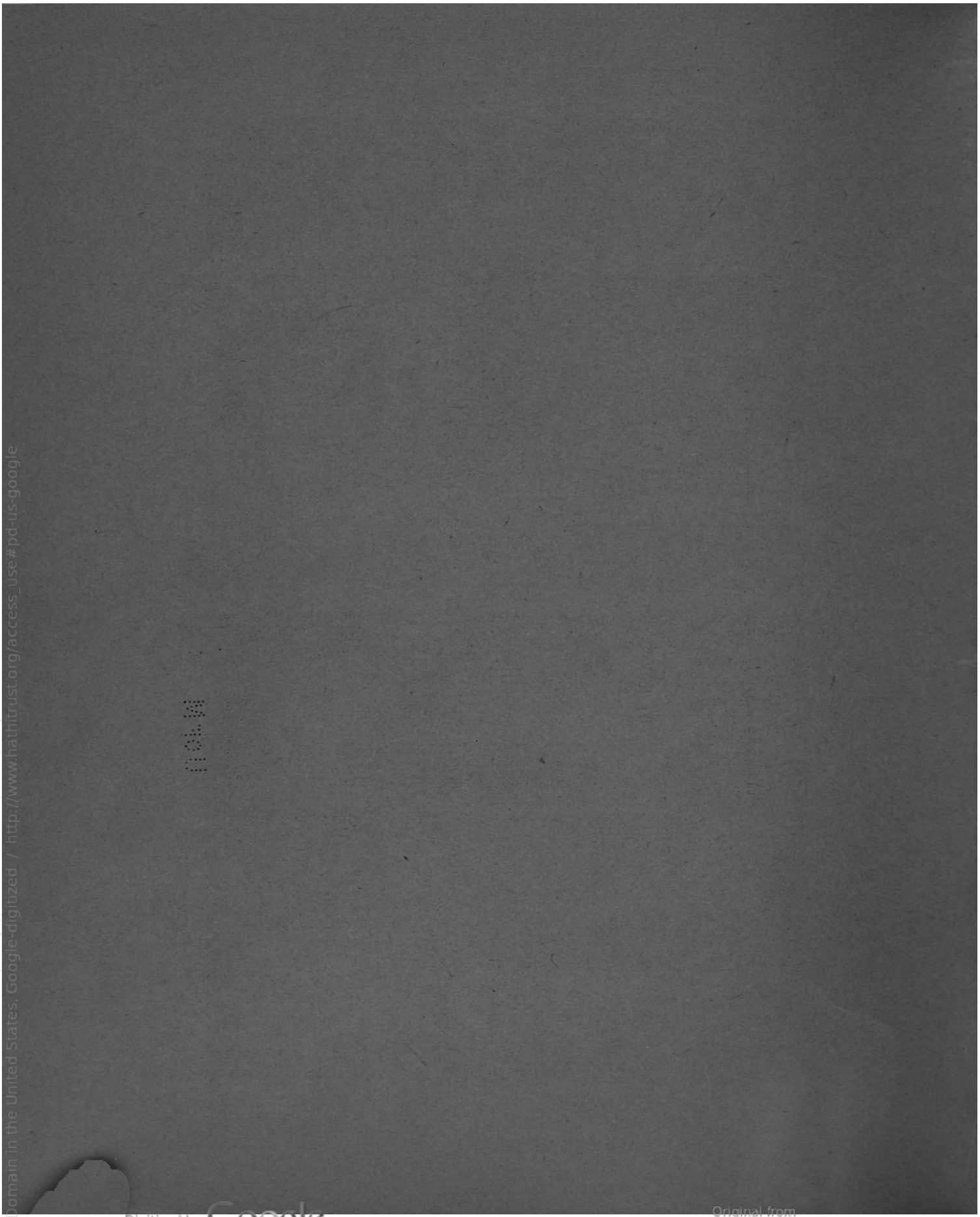

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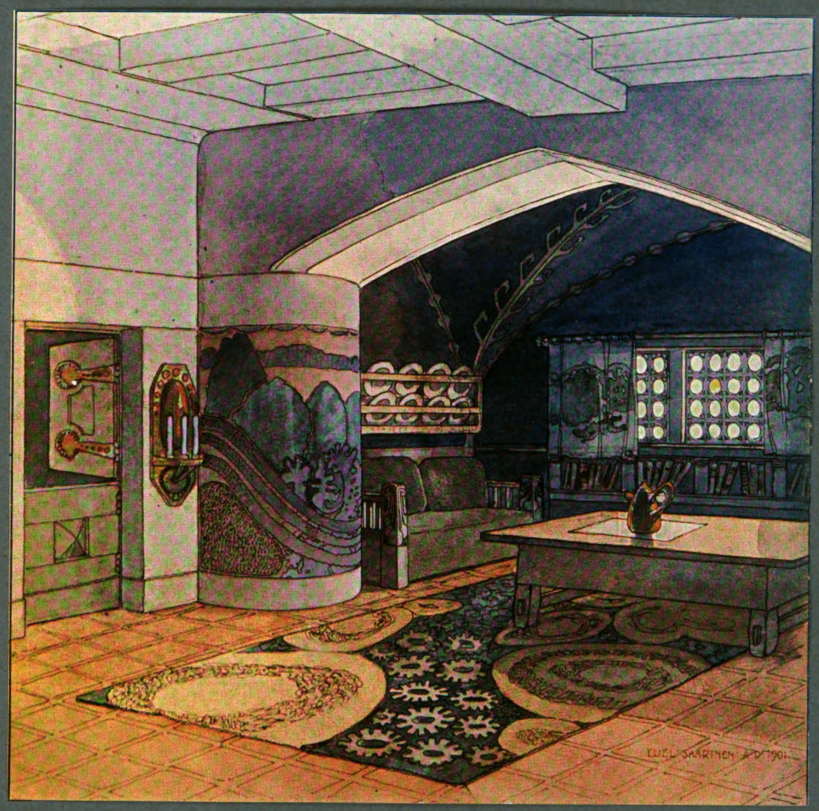

INV. ELIEL SAARINEN HELSINGFORS.

MODERNE BAU-FORMEN 1
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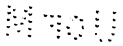

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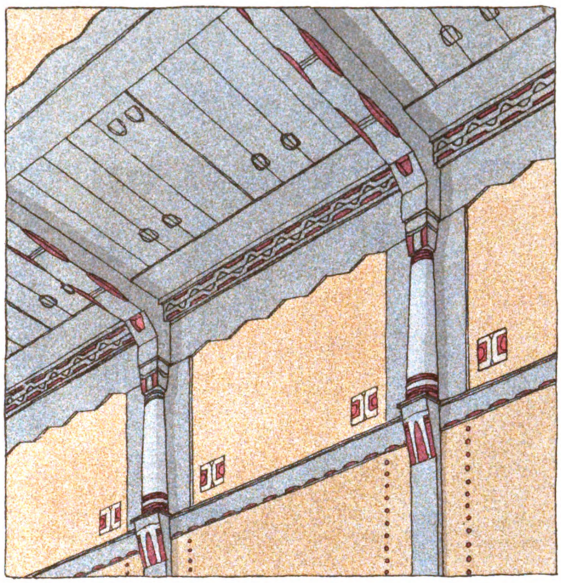

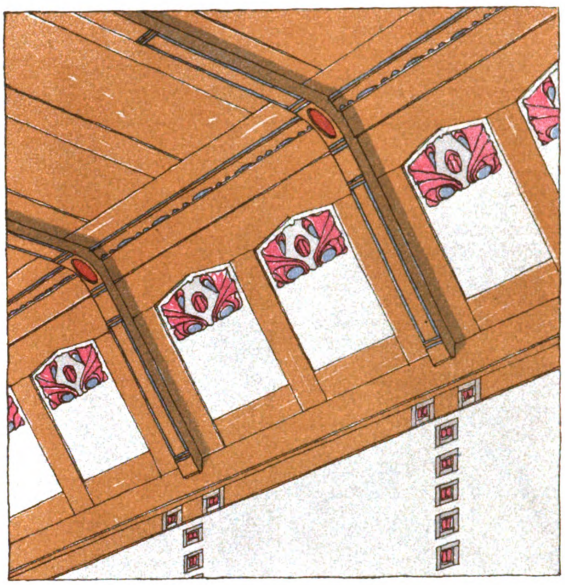

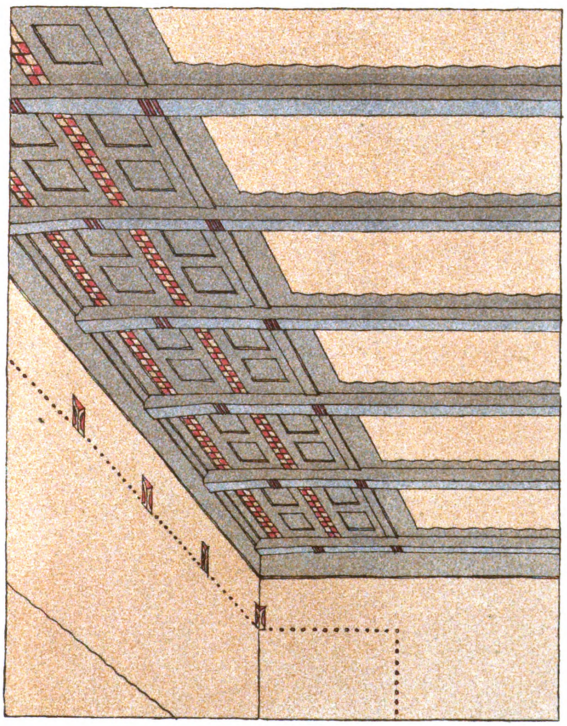

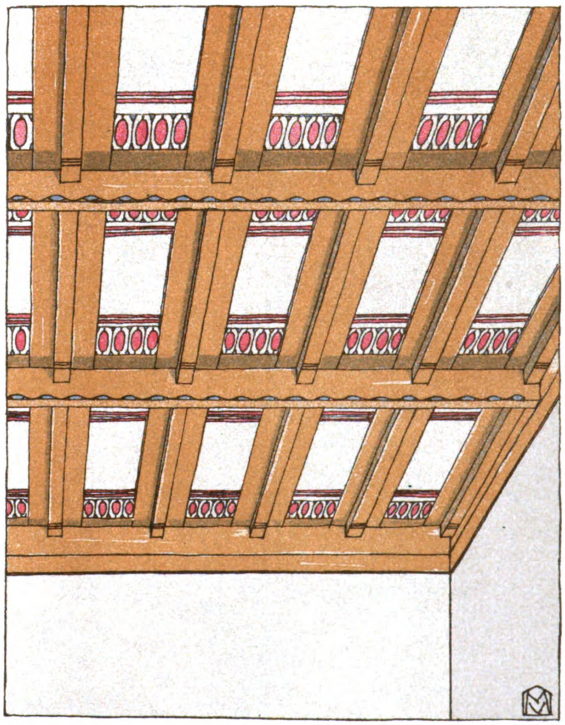

JULIUS HOFFMANN VERLAG STUTTGART

INV·VAL·MINK·DARMSTADT·

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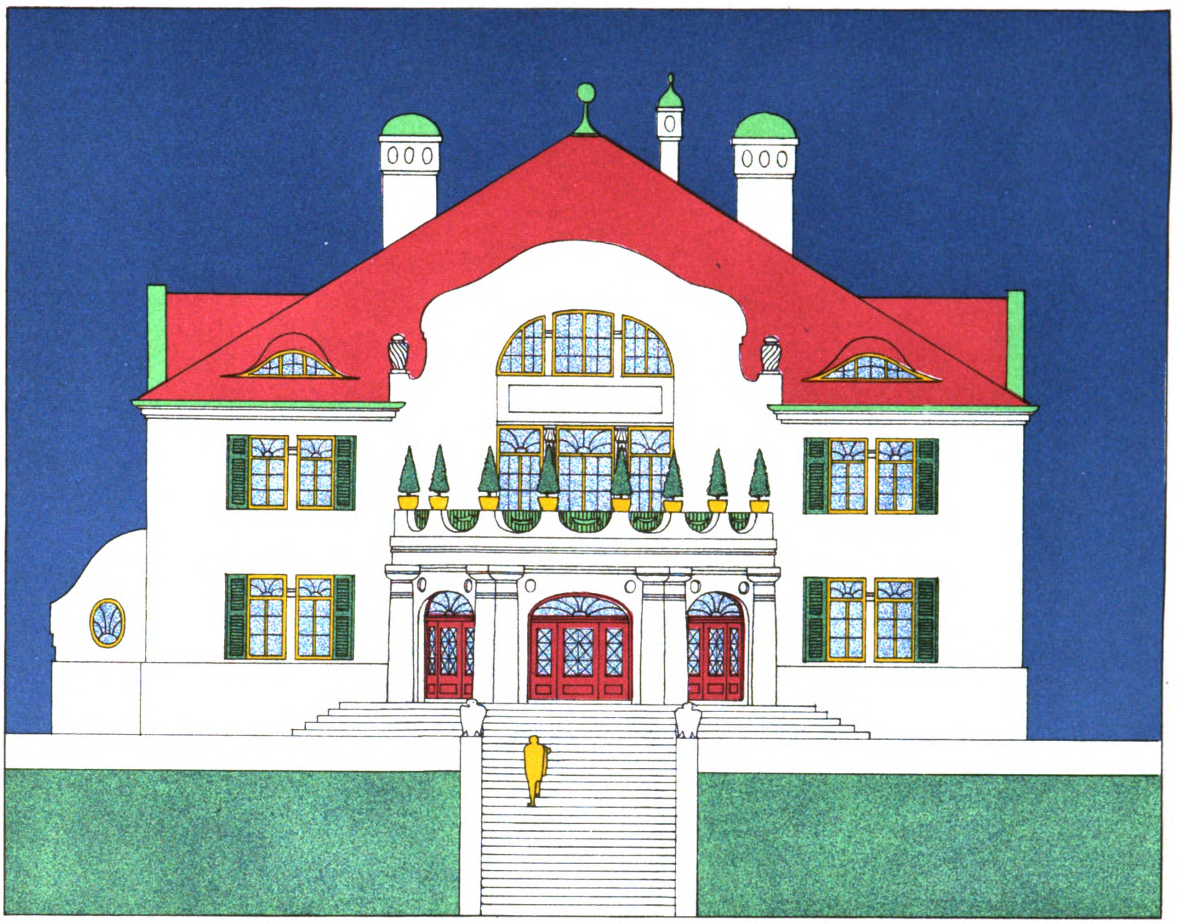

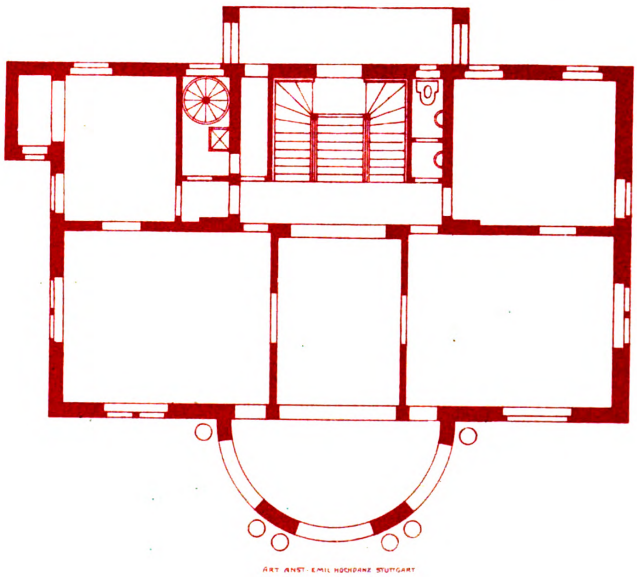

ART. ANST. EMIL HOCHDANZ STUTTGART

INV: HELBIG UND HAIGER · MÜNCHEN

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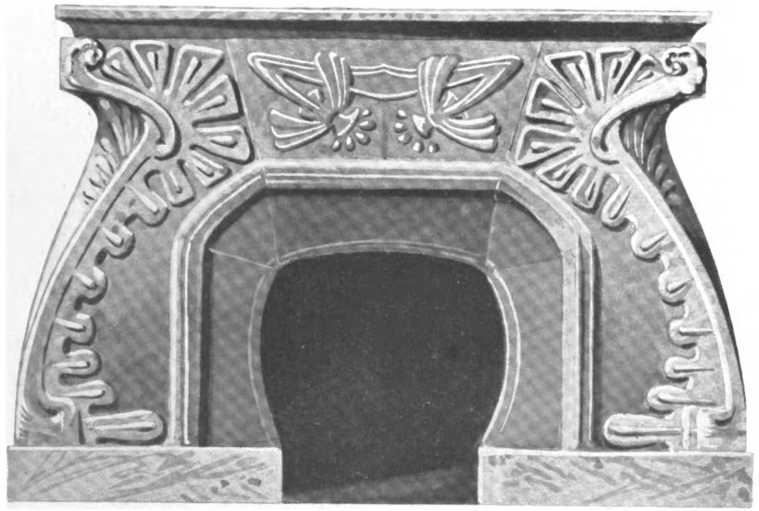

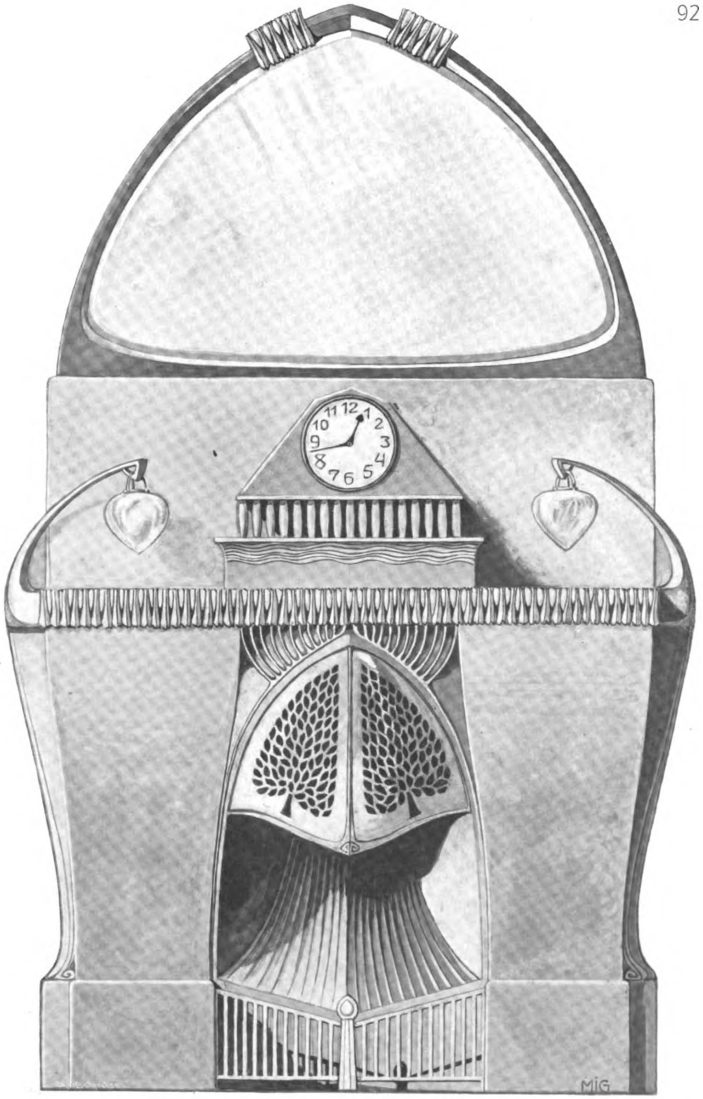

INV: A·JULLOT·PARIS & M·J·GRADL·STUTTGART.

MUNZ & GEIGER, STUTTGART.

MODERNE BAU-FORMEN 1 JULIUS HOFFMANN· VERLAG·STUTTGART.

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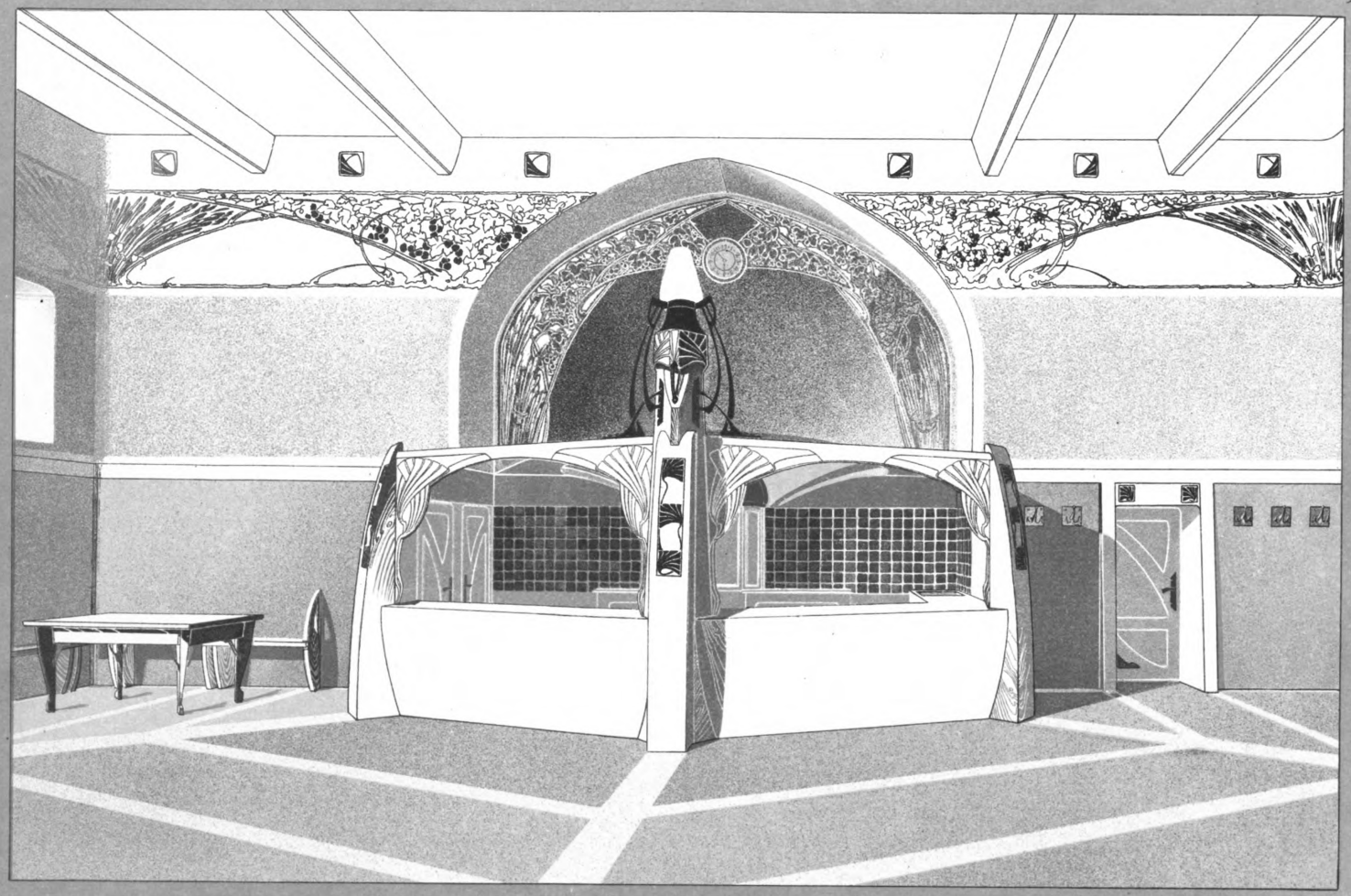

KUNST ANST. EMIL HOCHFELD STUTTGART

INV: HERM-MAYER-STUTTGART-

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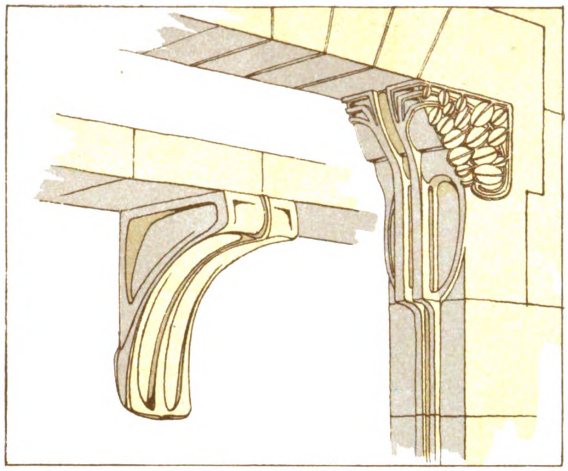

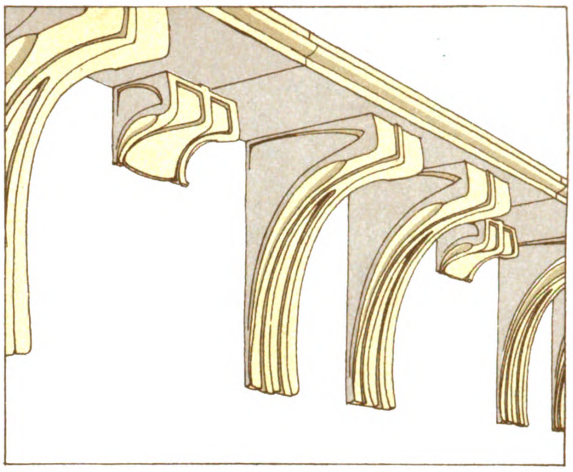

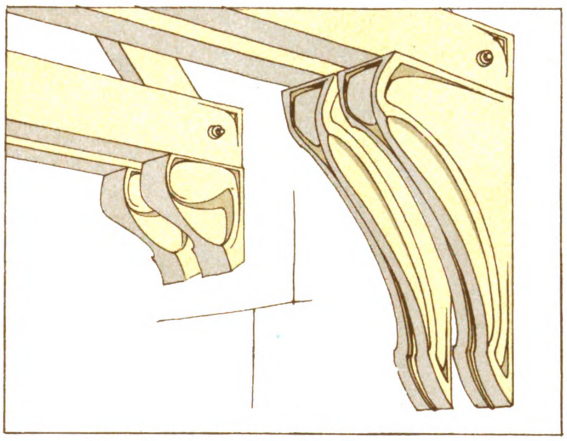

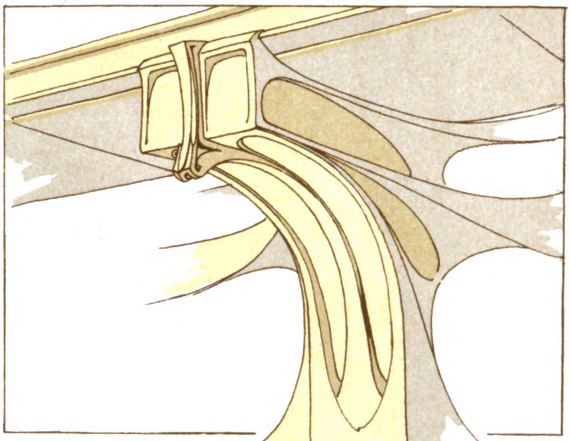

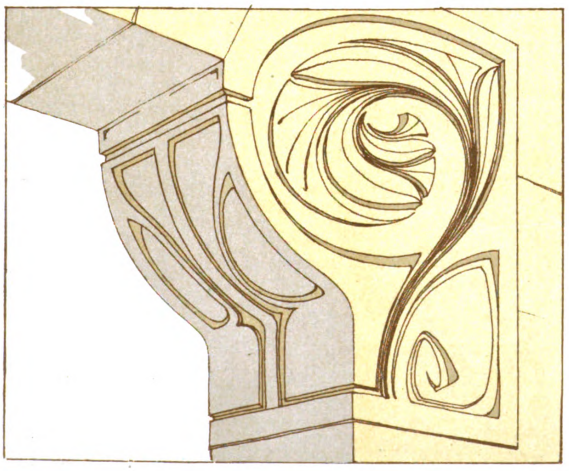

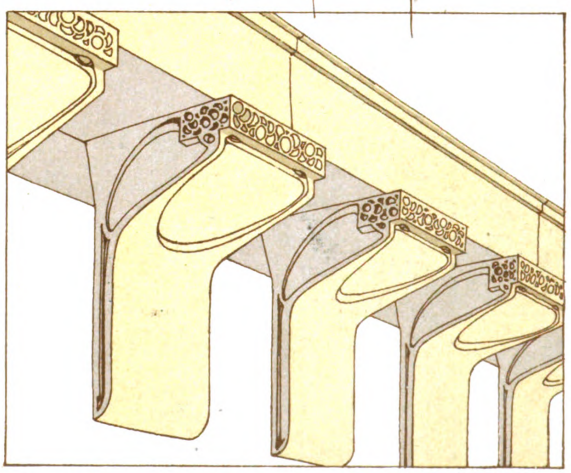

MODERNE BAU-FORMEN 1 JULIUS HOFFMANN VERLAG STUTTGART

ART. ANST. EMIL HOCHDANZ STUTTGART

INV: R-BEAUCLAIR- PARIS-

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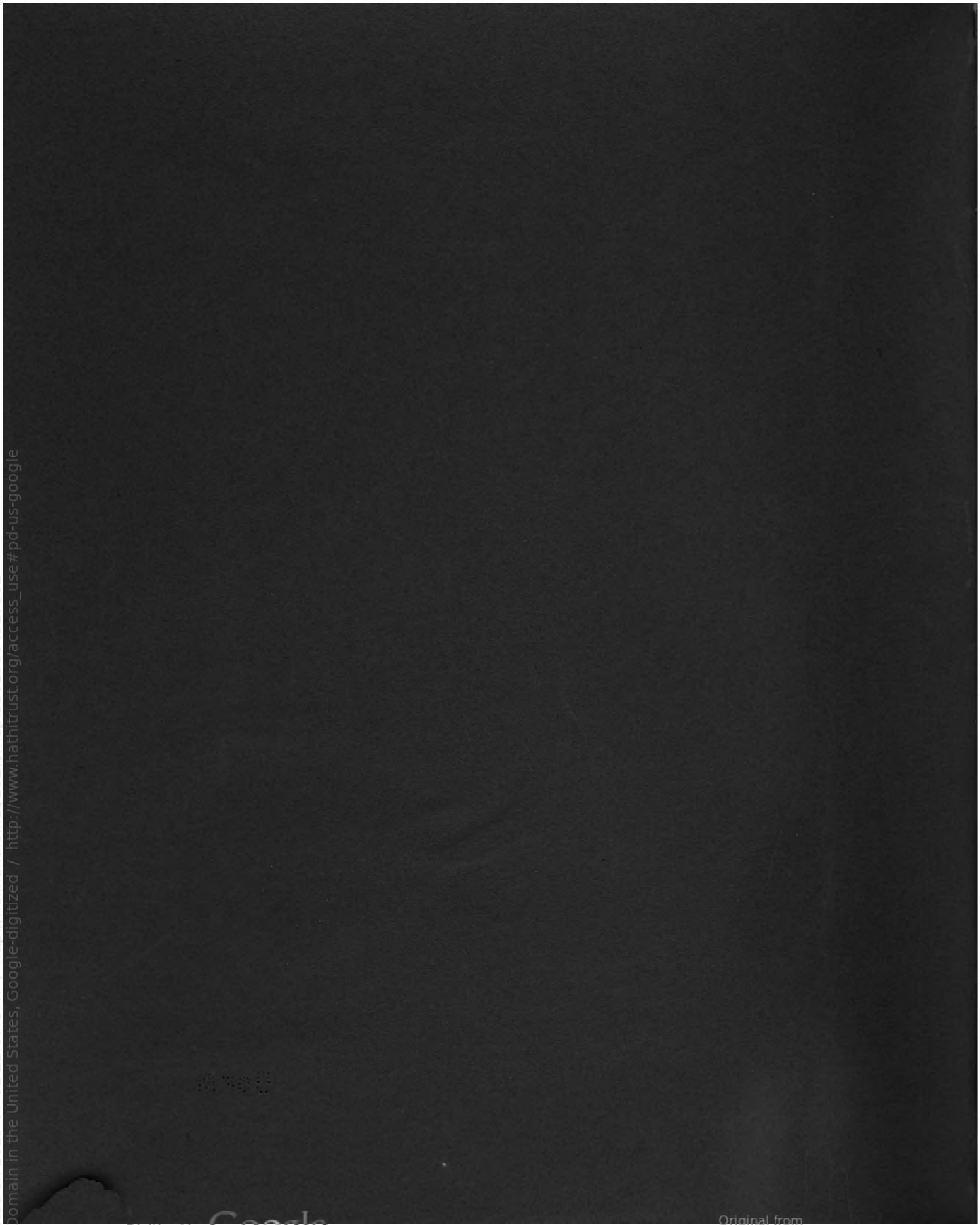

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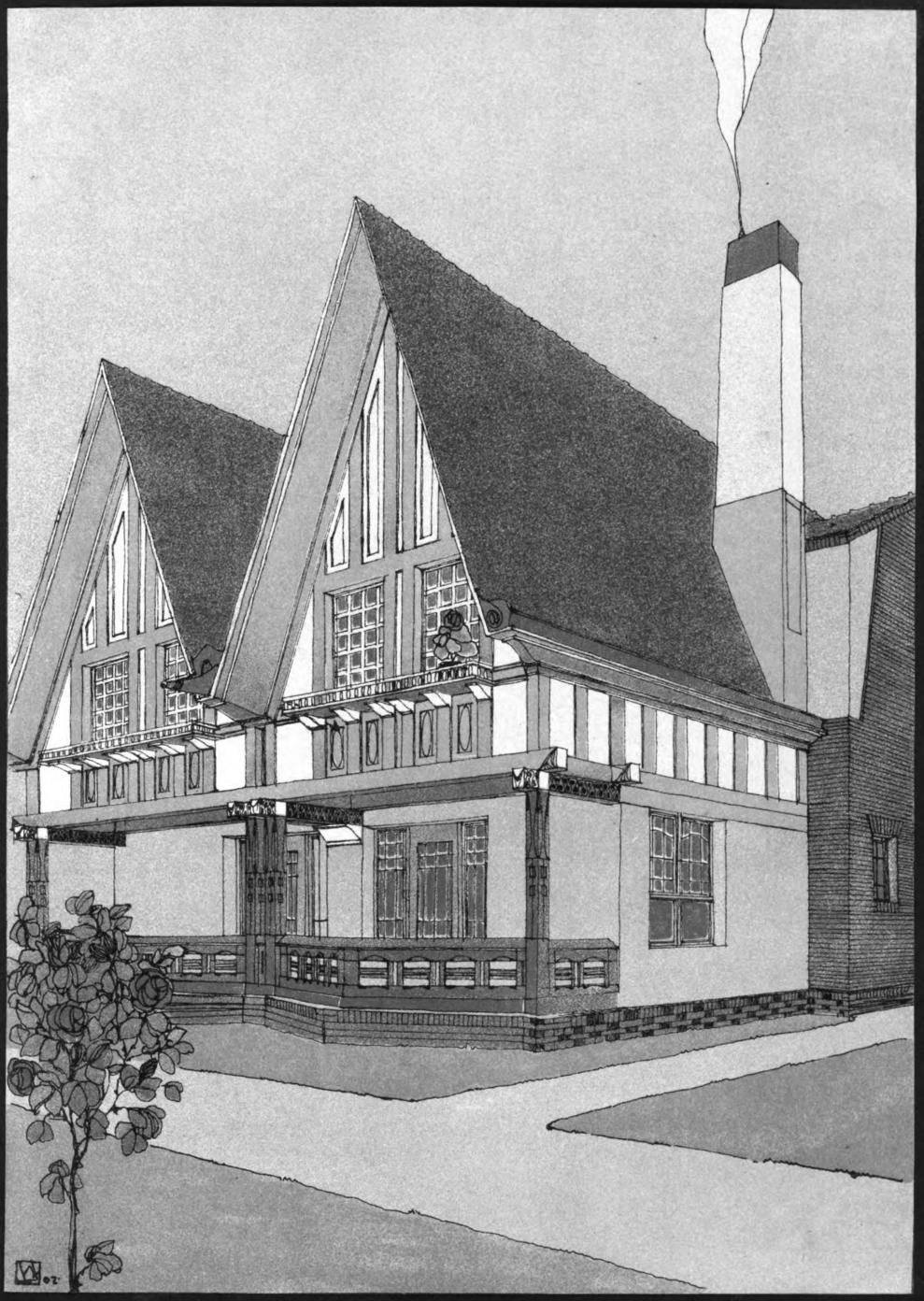

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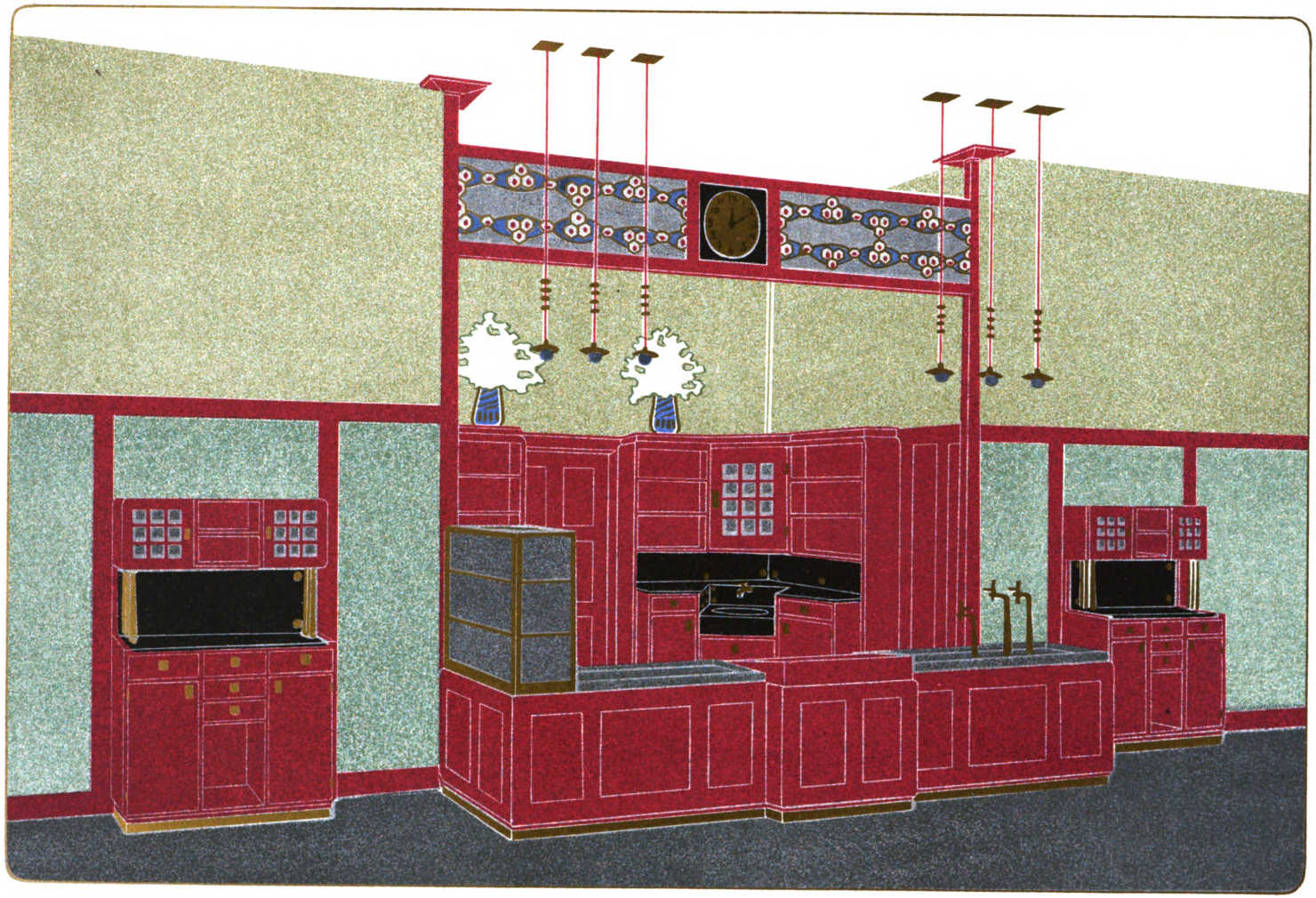

FIRM ANST. L. MIL. HOCHBANZ STUTTGART

INV: RICHARD MÜLLER · WIEN ·

MODERNE BAU FORMEN
JULIUS HOFFMANN VERLAG · STUTTGART

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INV: HENRI SAUVAGE & SARRAZIN· PARIS·

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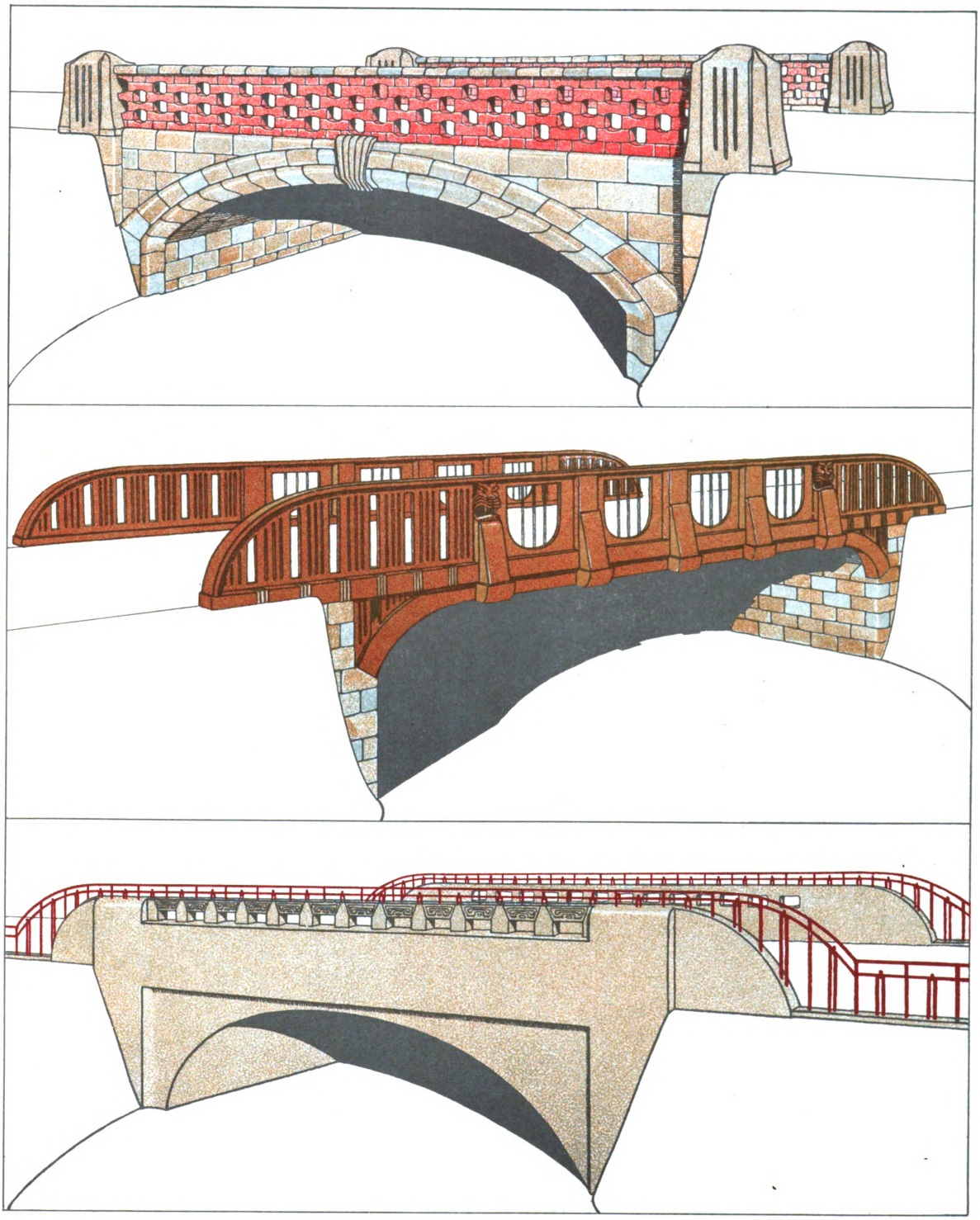

JULIUS HOFFMANN
VERLAG STUTTGART

INV. MARGARETE JUNGE DRESDEN

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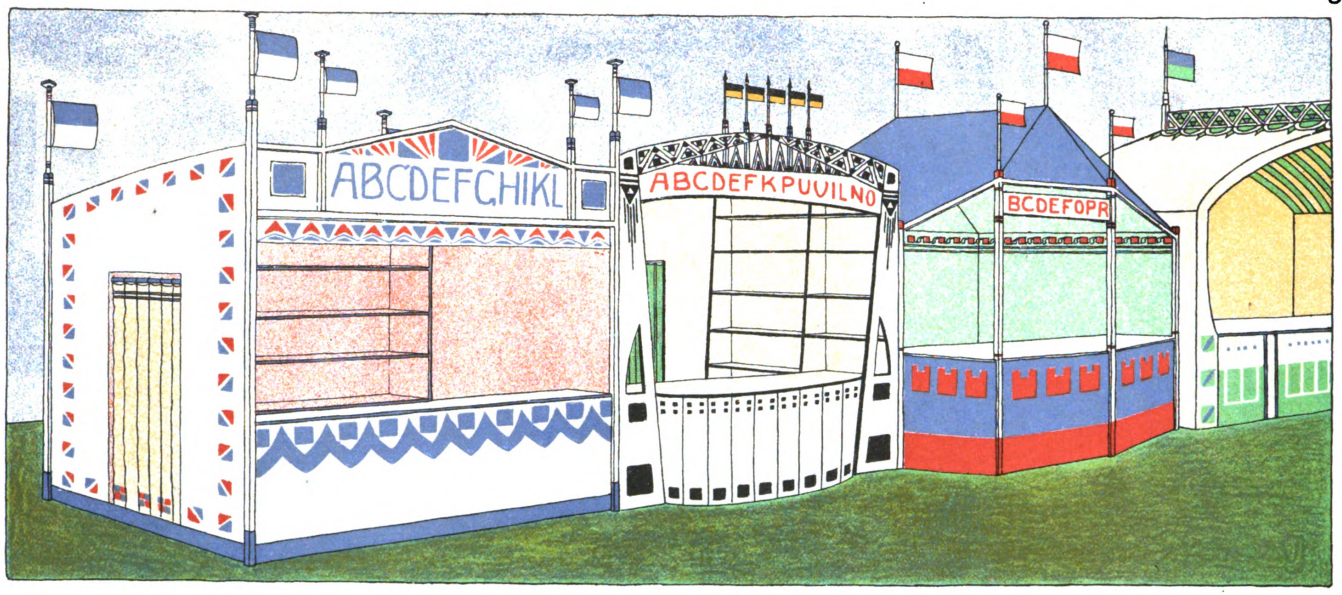

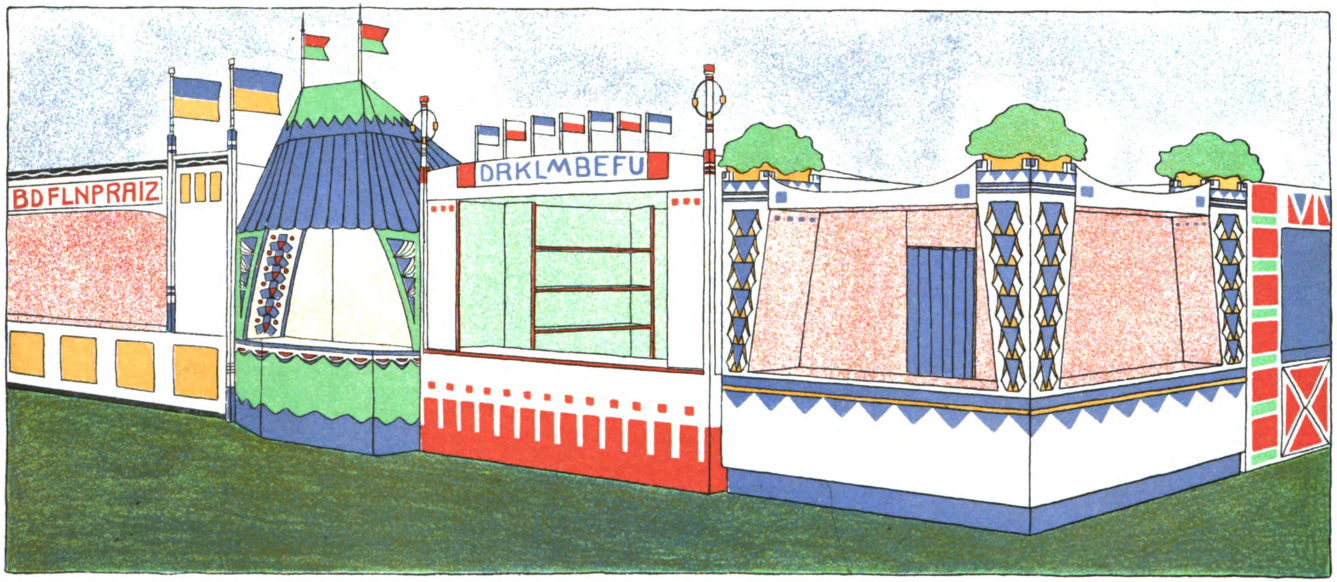

MODERNE BAU FORMEN 1
JULIUS HOFFMANN VERLAG STUTTGART

ART-ANST EMIL HOCHDANZ STUTTGART

INV·V·JERABEK·PROSSNITZ·

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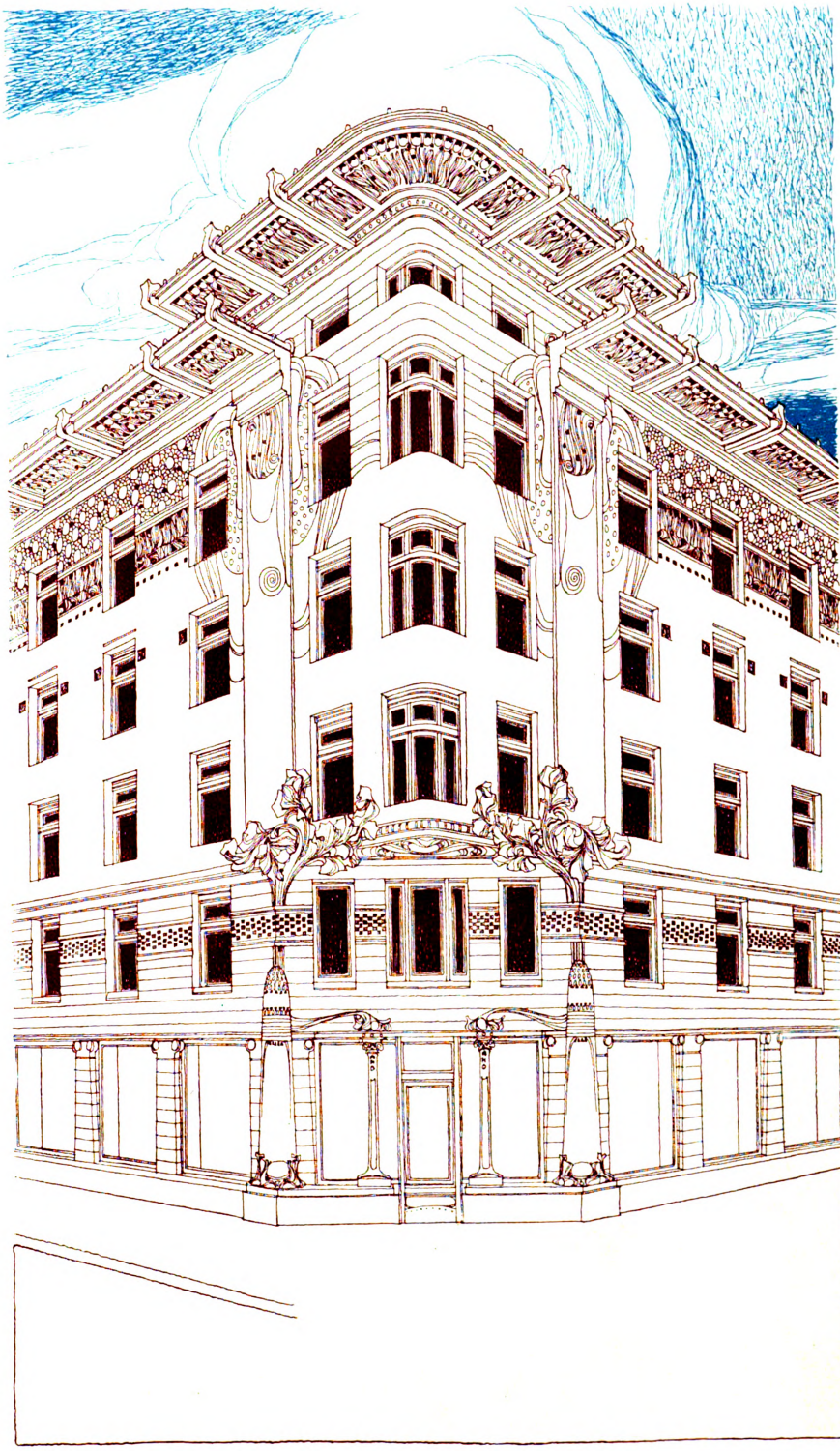

INV. MARCELLUS BAMBERGER WIEN

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KUNSTANST. EMIL HOCHPANZ STUTTGART

INV: FRITZ KLEINHEMPEL· DRESDEN·

MODERNE BAU FORMEN 1
JULIUS HOFFMANN VERLAG STUTTGART

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ART. ANST. EMIL HOCHDANZ. STUTTGART.

INV: MAURICE DUFRÈNE · PARIS ·

MODERNE BAU-FORMEN 1 JULIUS HOFFMANN · VERLAG · STUTTGART.

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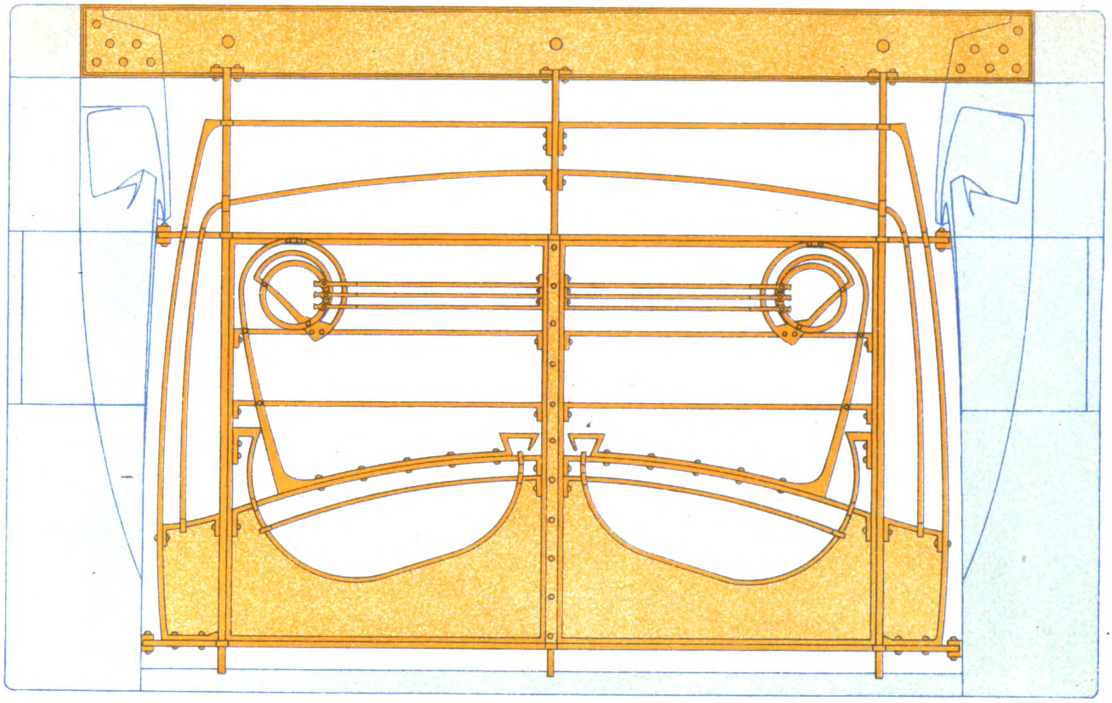

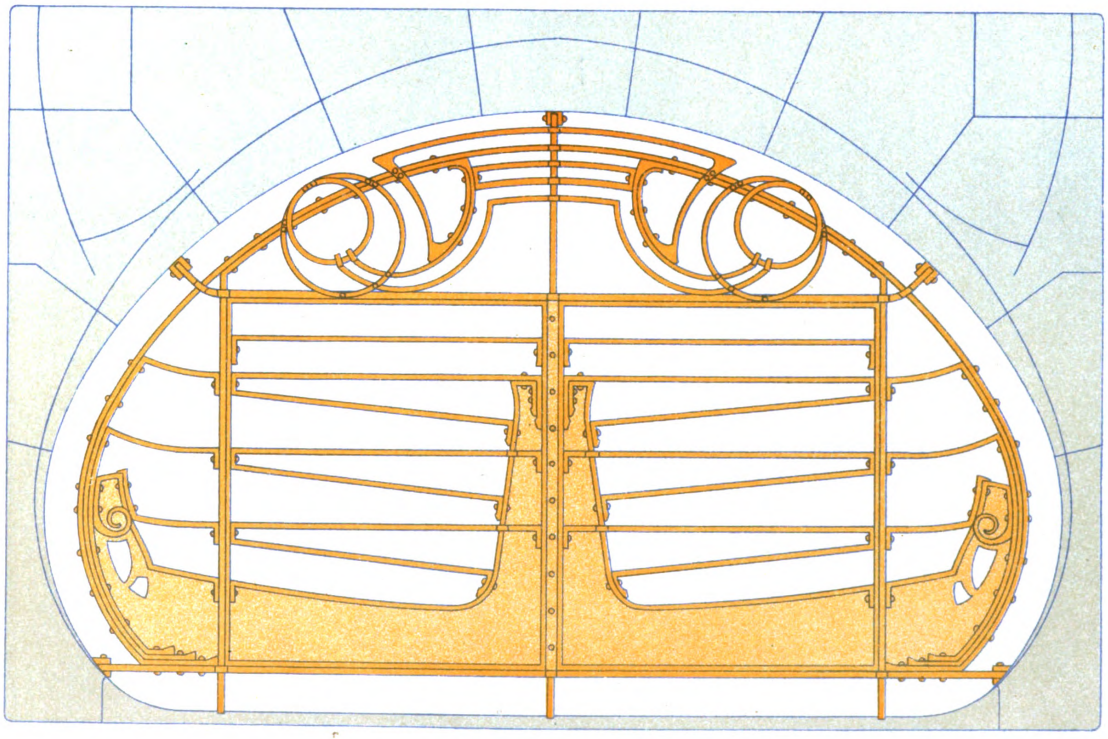

MODERNE BAU FORMEN 1
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ART. ANST. EMIL HUCHDANZ STUTTGART

INV: A·VAN AVERBEKE·ANTWERPEN·

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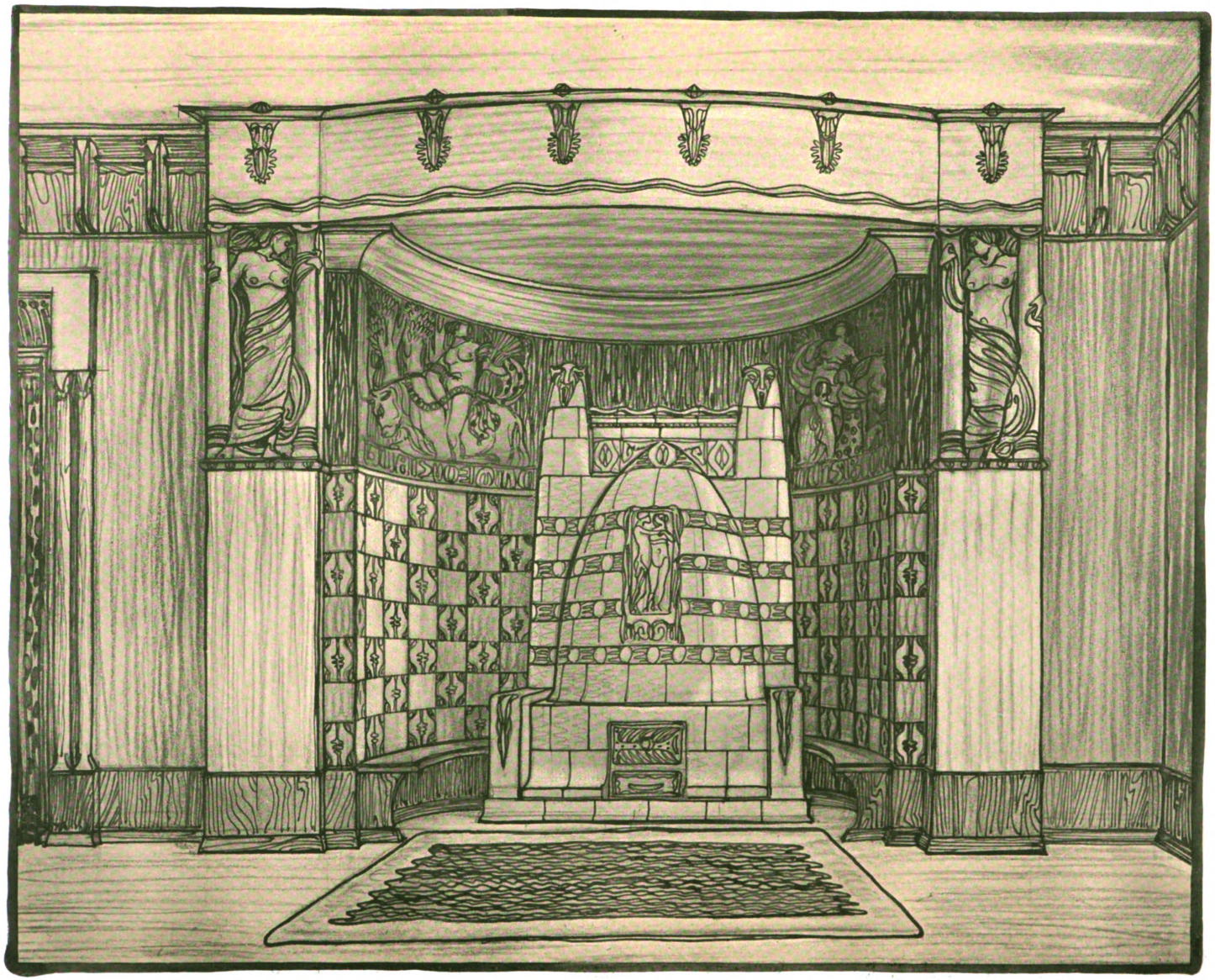

MUNZ & SEIGER, STUTTGART.

İNV=E·SCHAUDT BERLİN·

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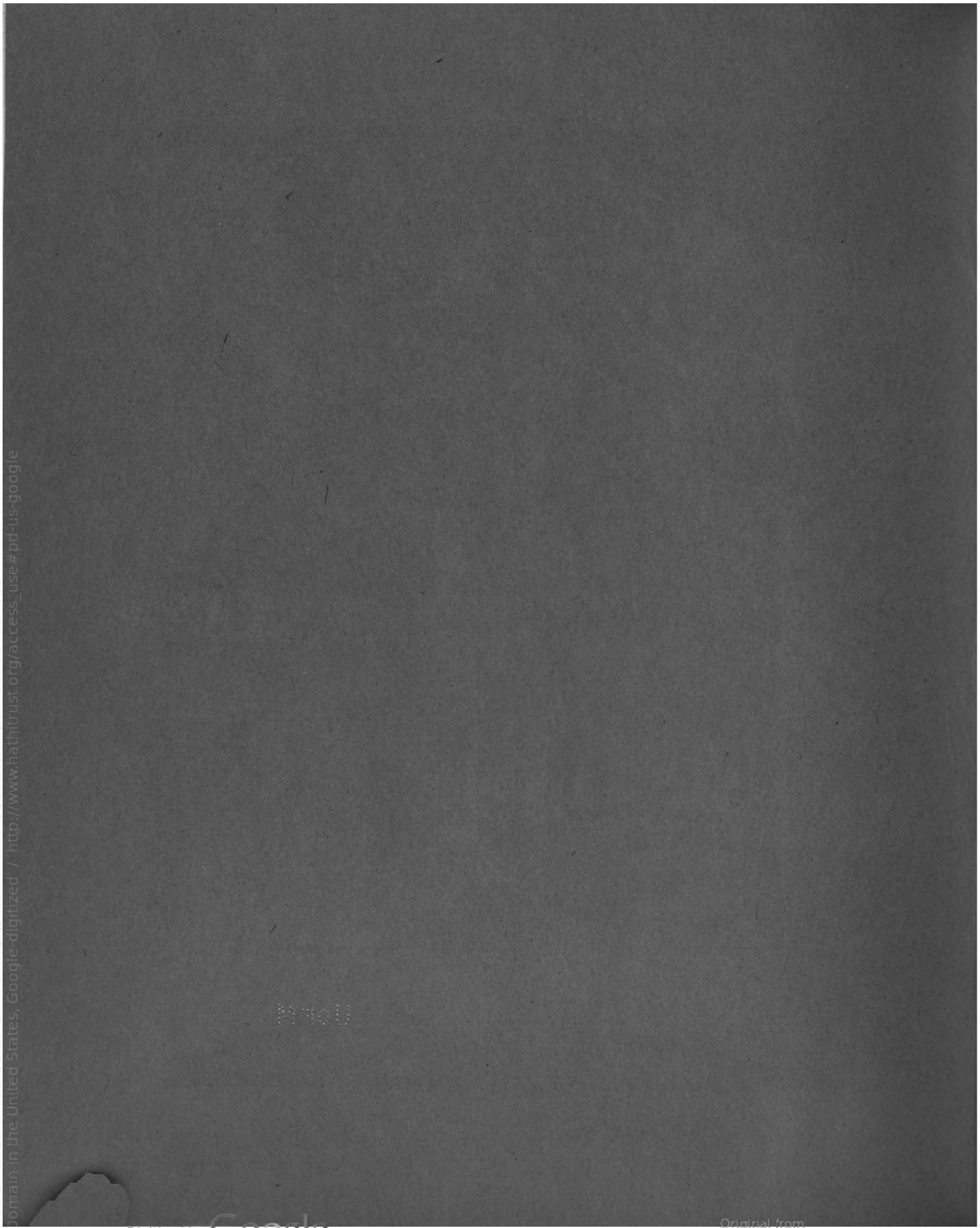

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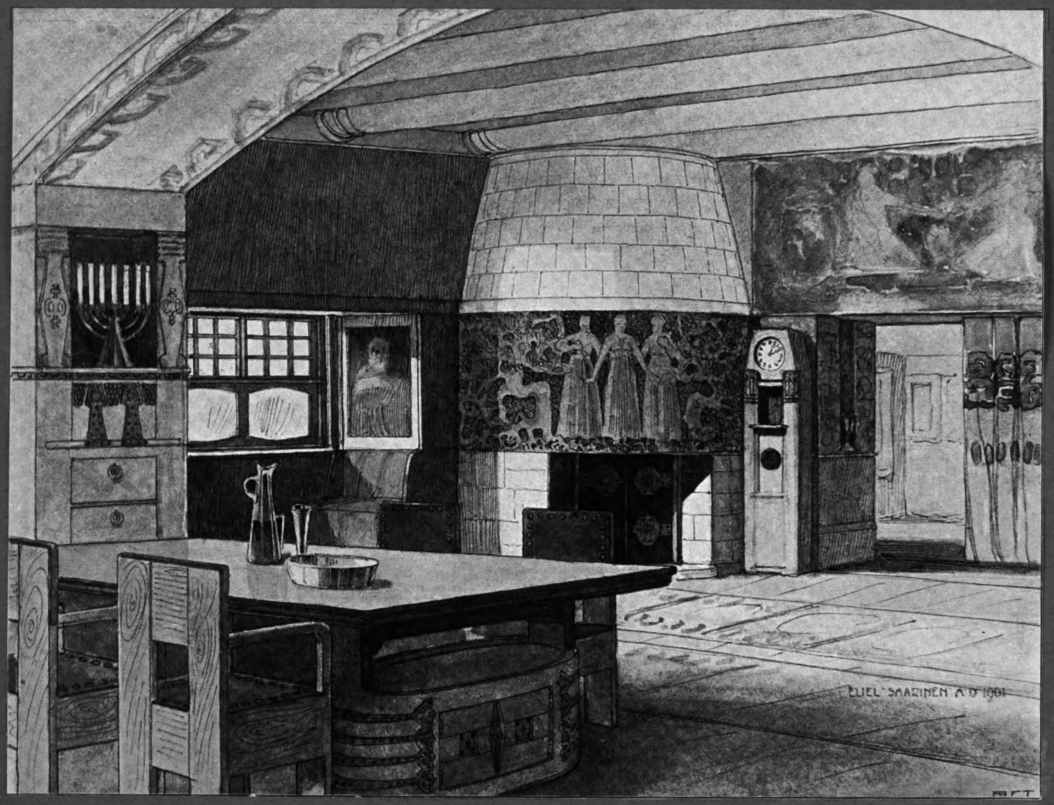

INV: ELIEL SAARINEN HELSINGFORS

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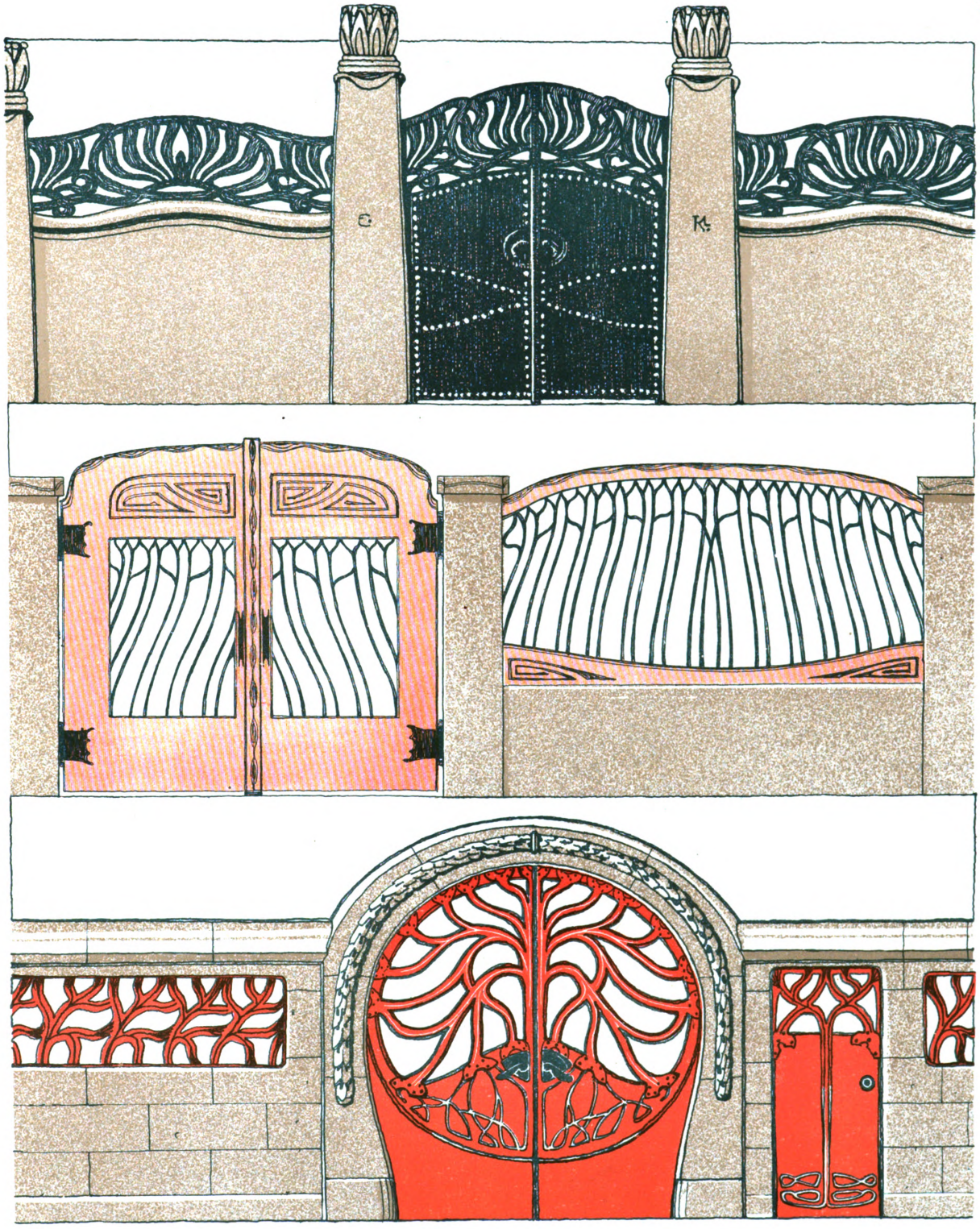

KUNST ANST. EMIL HOCHDANZ STUTTGART

İNV: ERICH KLEINHEMPEL· DRESDEN·

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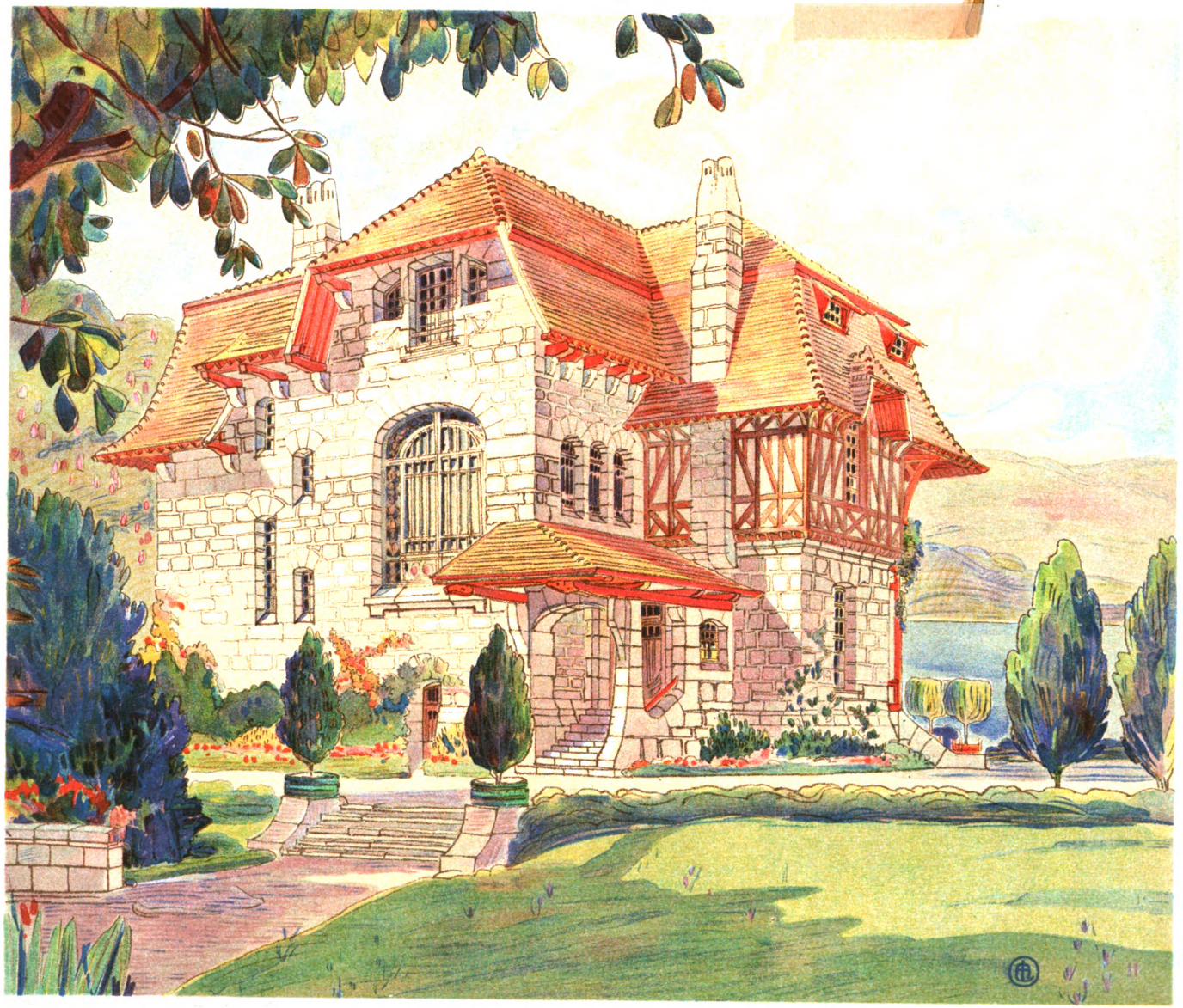

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KUNSTANST. EMIL HOCHREUTENER STUTTGART

INV: A·LAVERRIÈRE · PARIS ·

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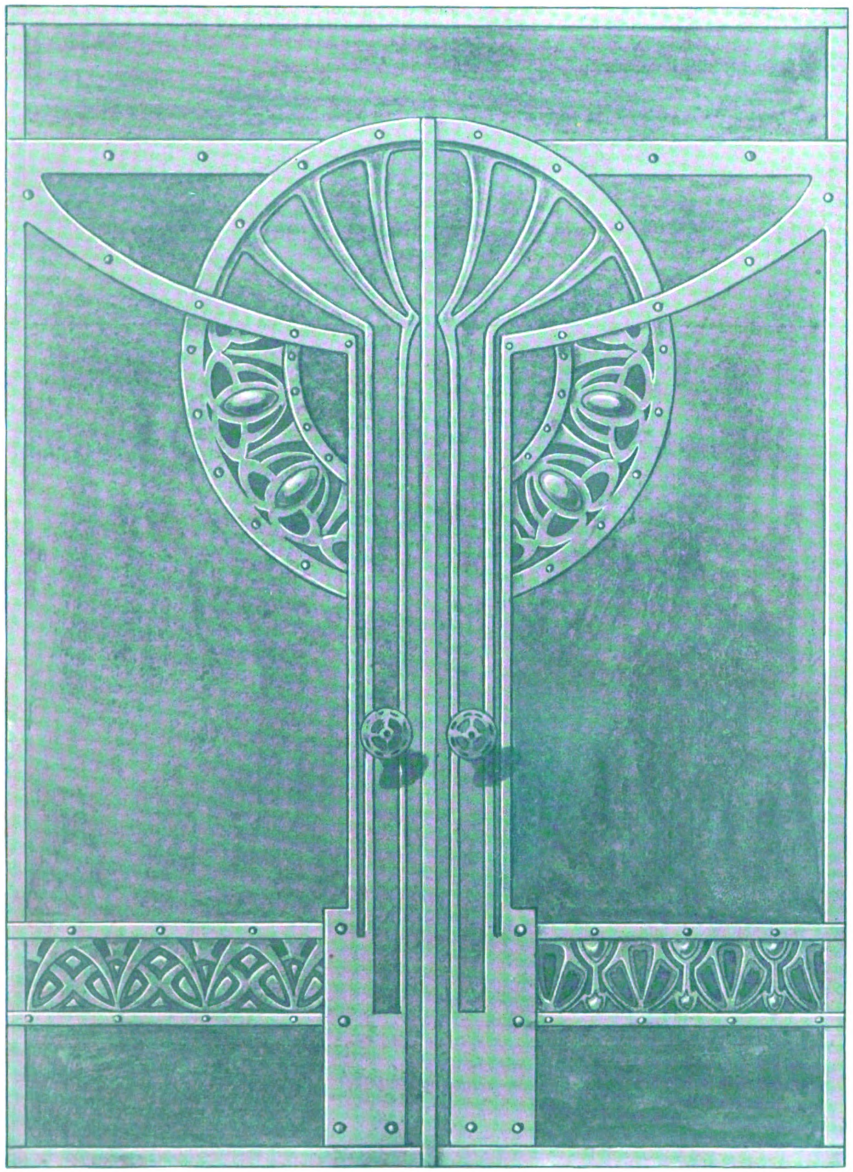

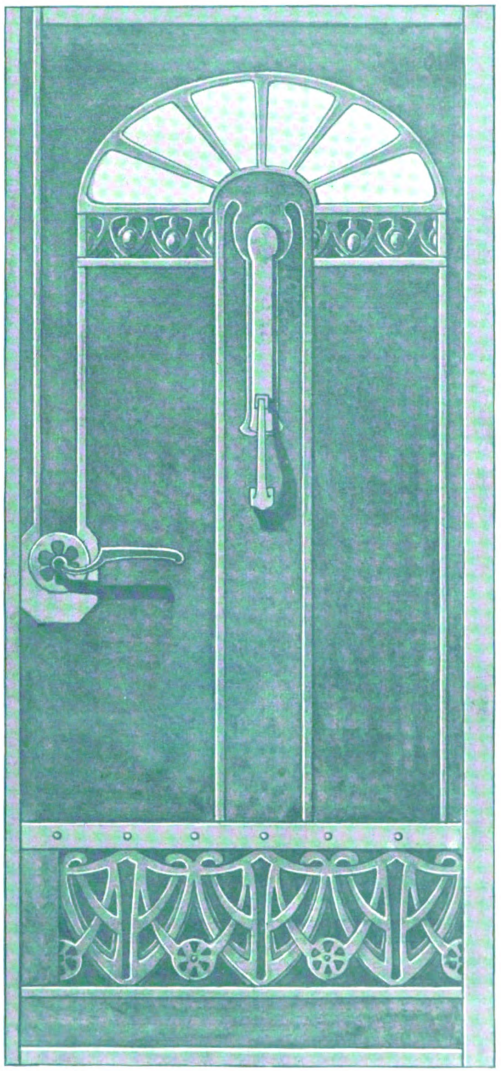

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INV: RUDOLF BOSSELT · DARMSTADT·

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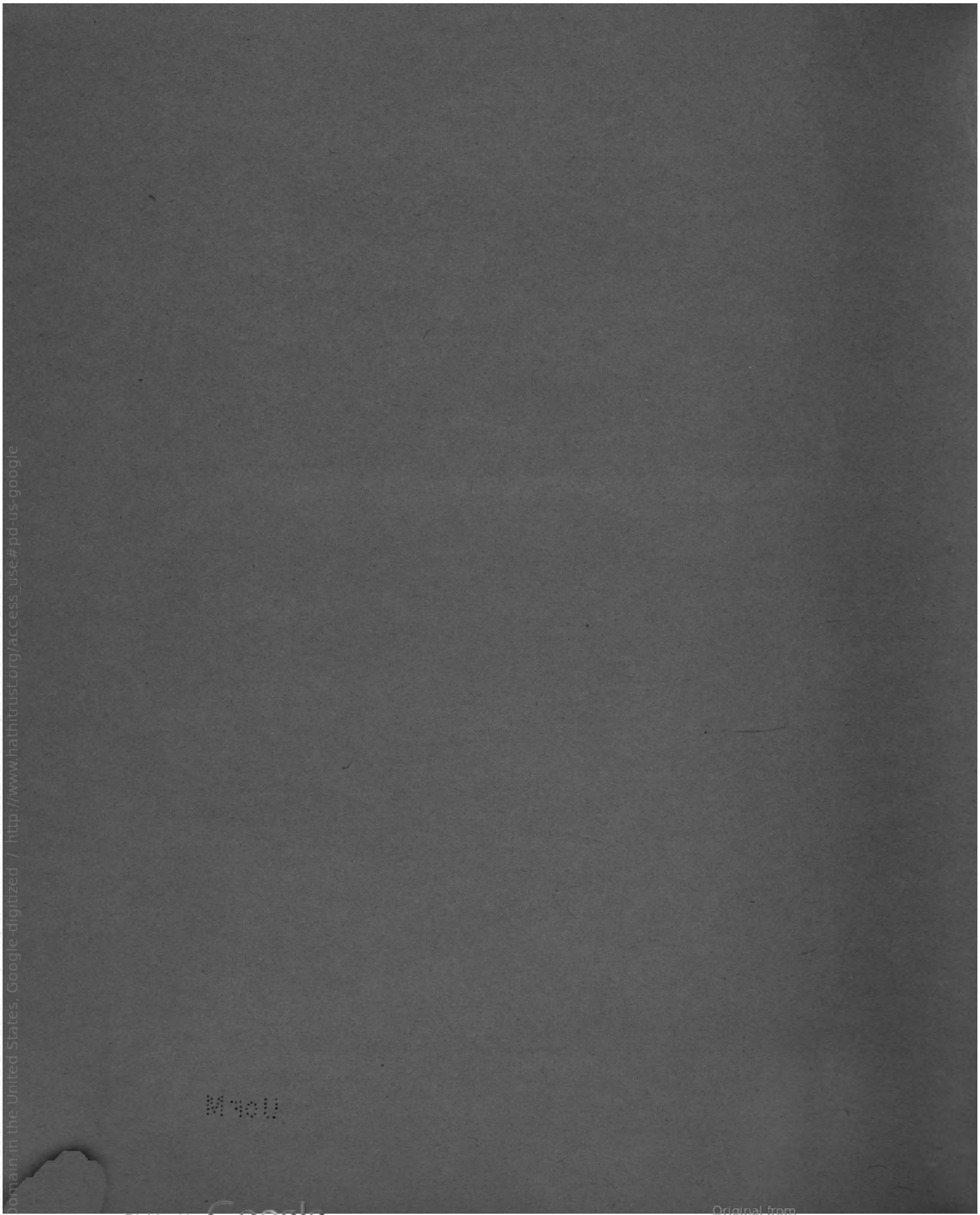

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INV=MAC·LACHLAN STUTTGART.

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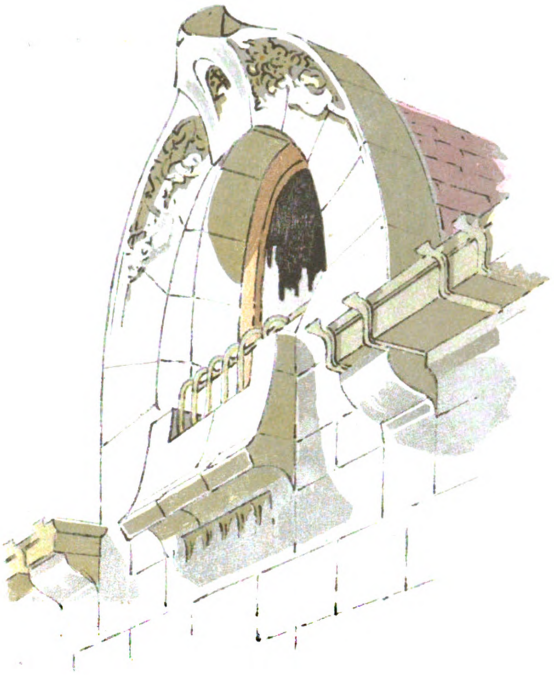

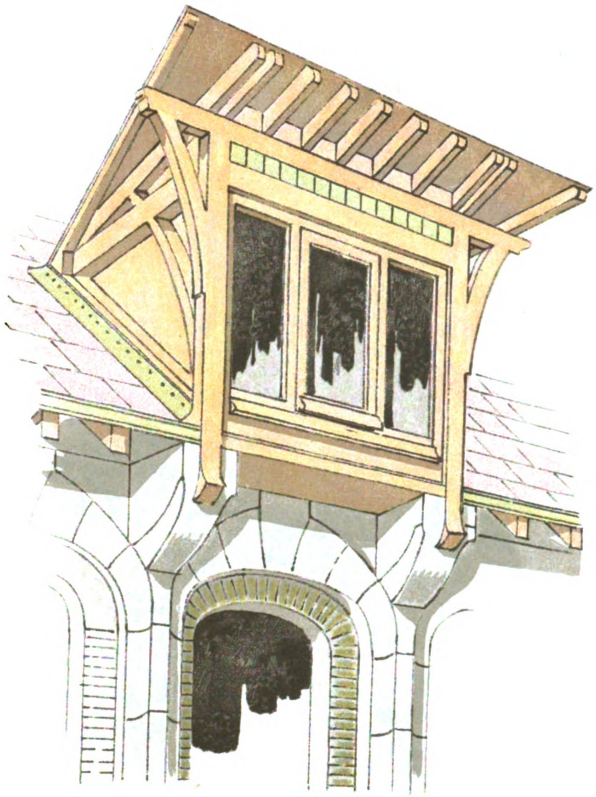

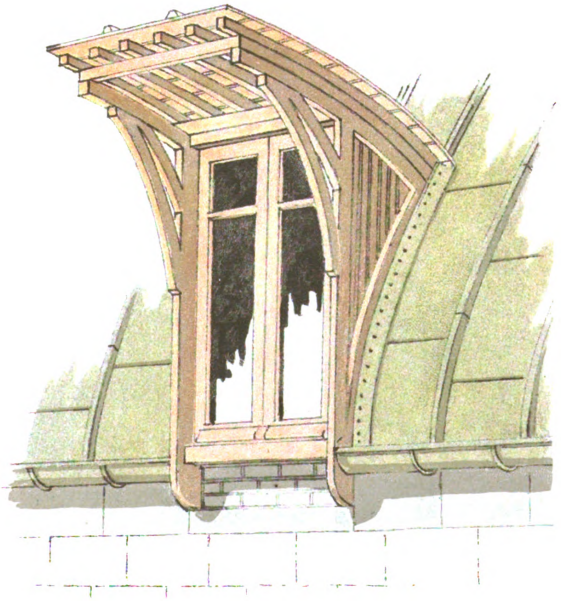

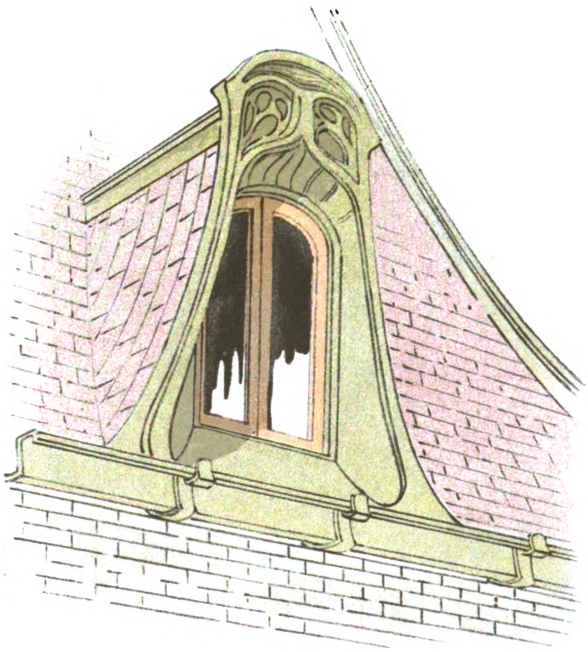

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A. Gatternicht, Stuttgart.

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INV: HENRI SAUVAGE PARIS

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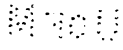

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INV: I·B·HEUKELOM·AMSTERDAM·

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A. Gattermeier, Stuttgart.

INV: FRANZ PANKOK · STUTTGART ·

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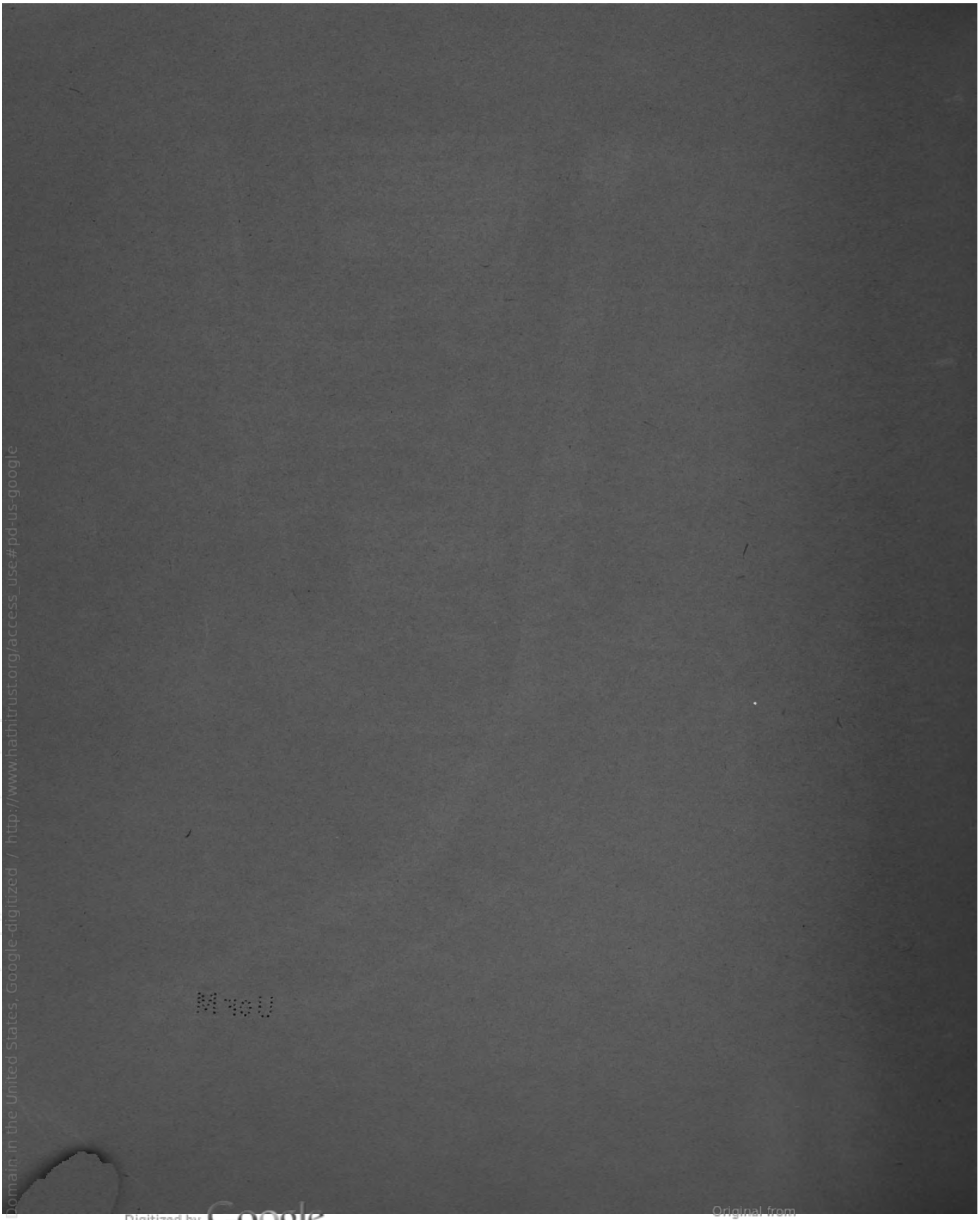

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INV. ELIEL SAARINEN HELSINGFORS

MODERNE BAU FORMEN 1
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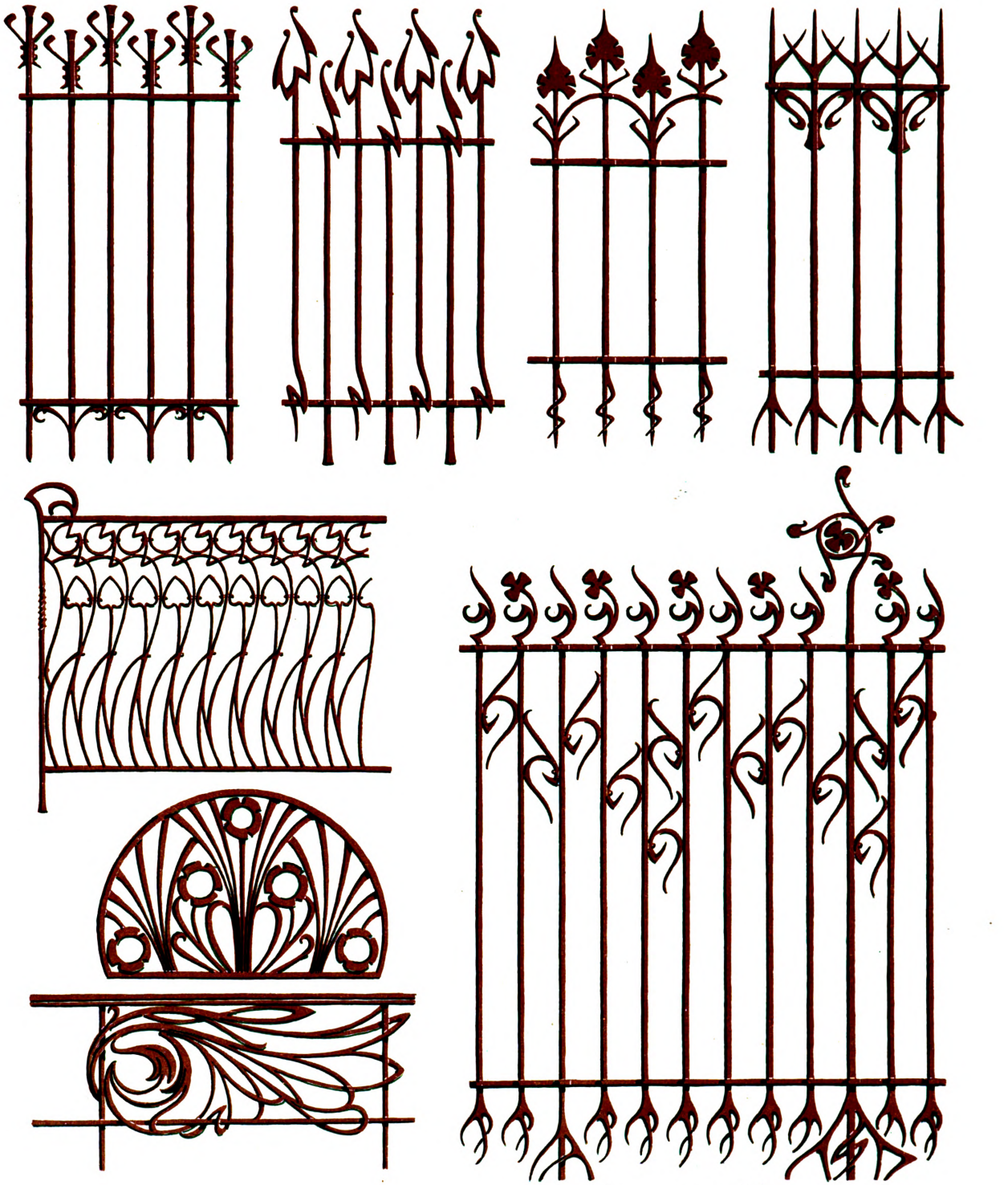

ART. ANST. EMIL HOCHDANZ. STUTTGART

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INV: MAURICE DUFRÈNE · PARIS ·

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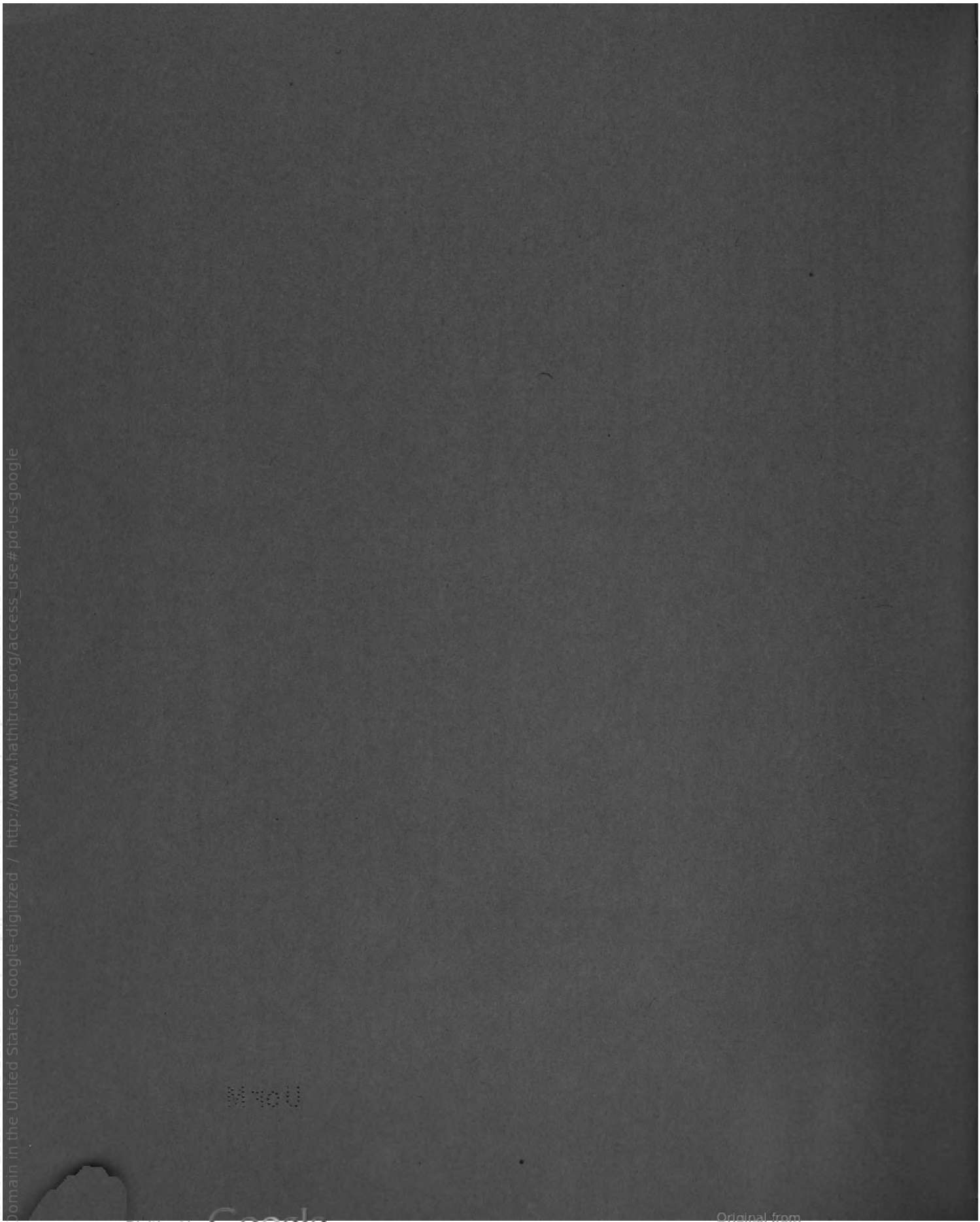

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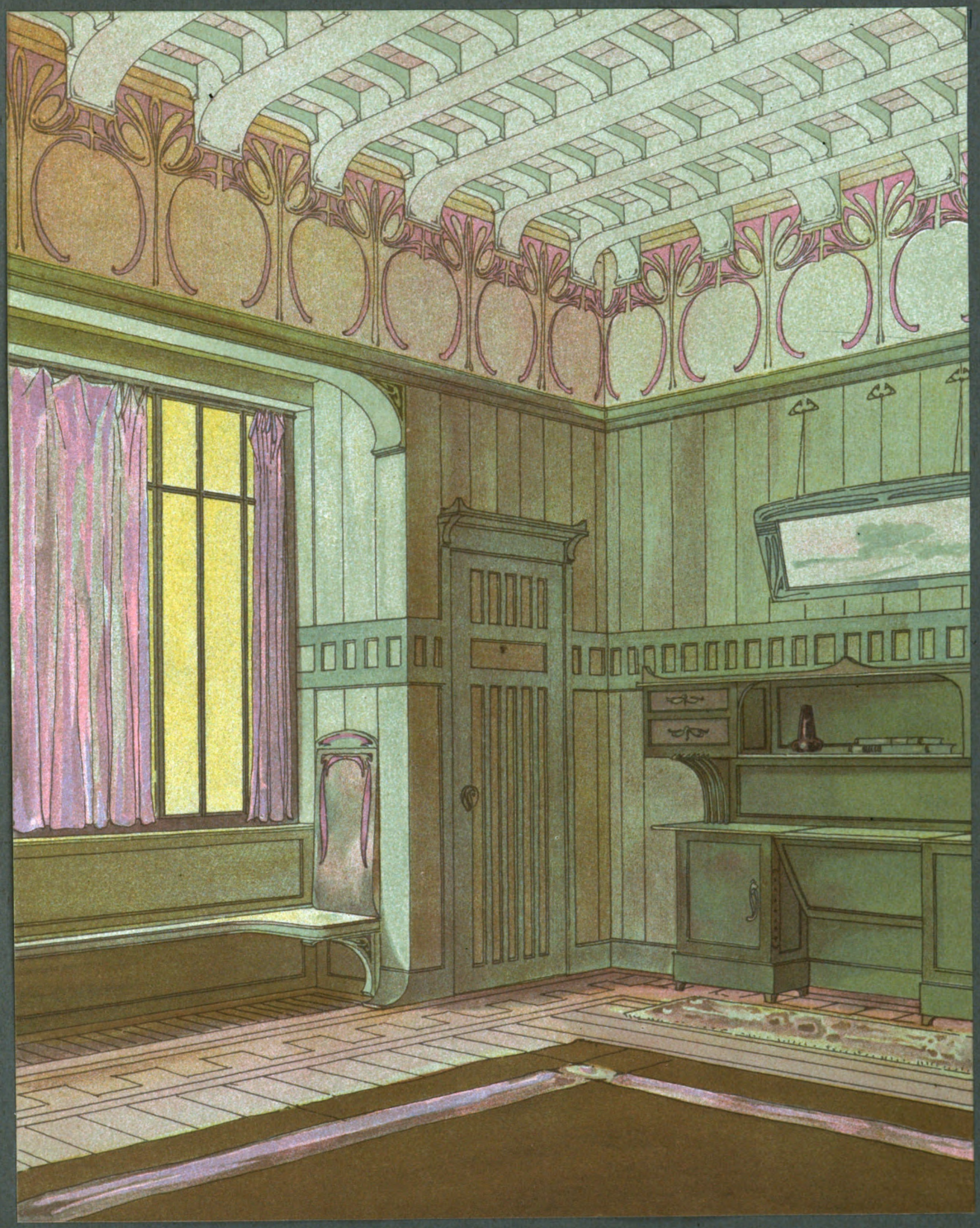

Art. Anst. Emil Hochdanz, Stuttgart.

INV: RENÉ BEAUCLAIR PARIS.

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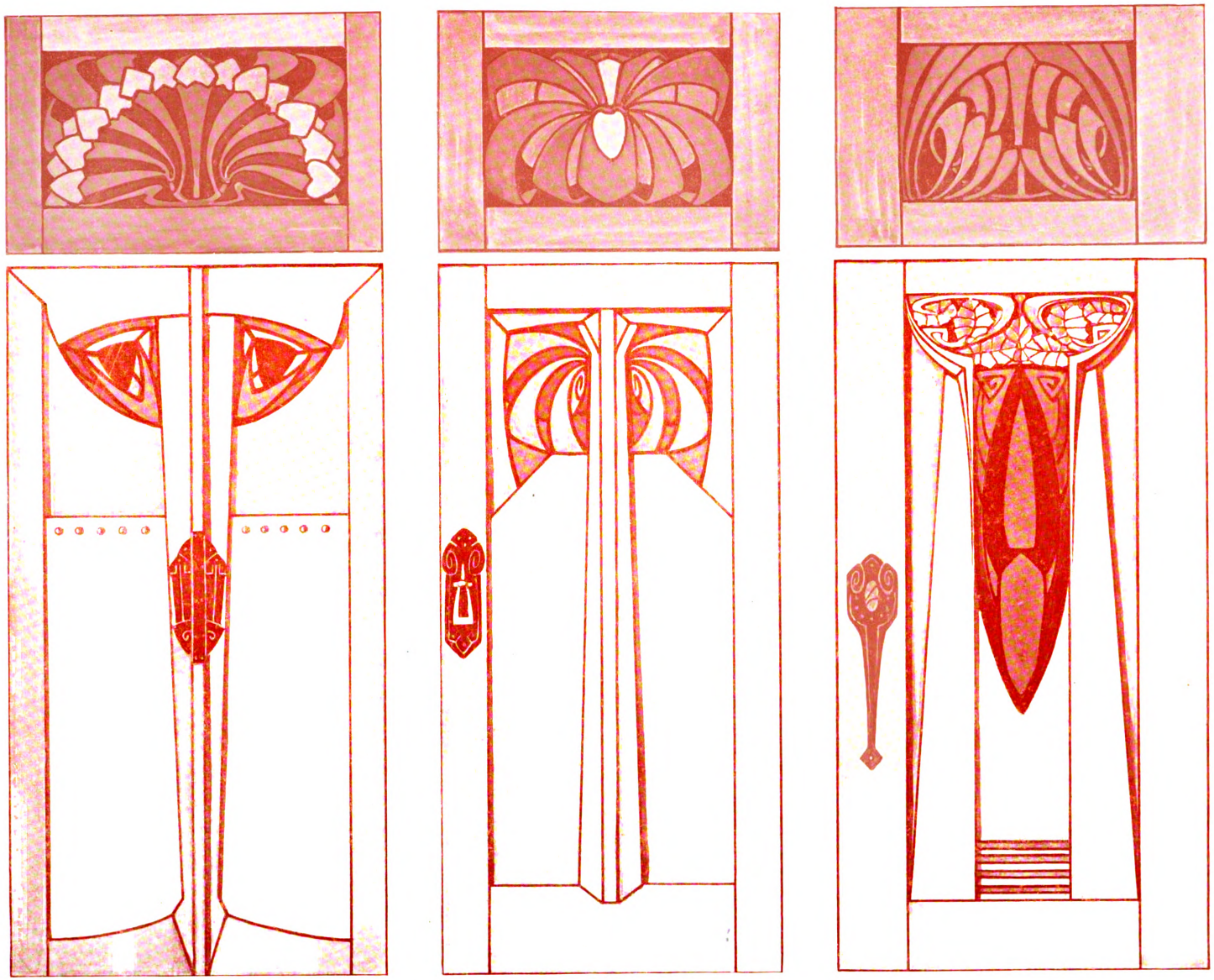

MUNZ & GEIGER, STUTTGART

INV=PATRIZ HUBER·DARMSTADT·

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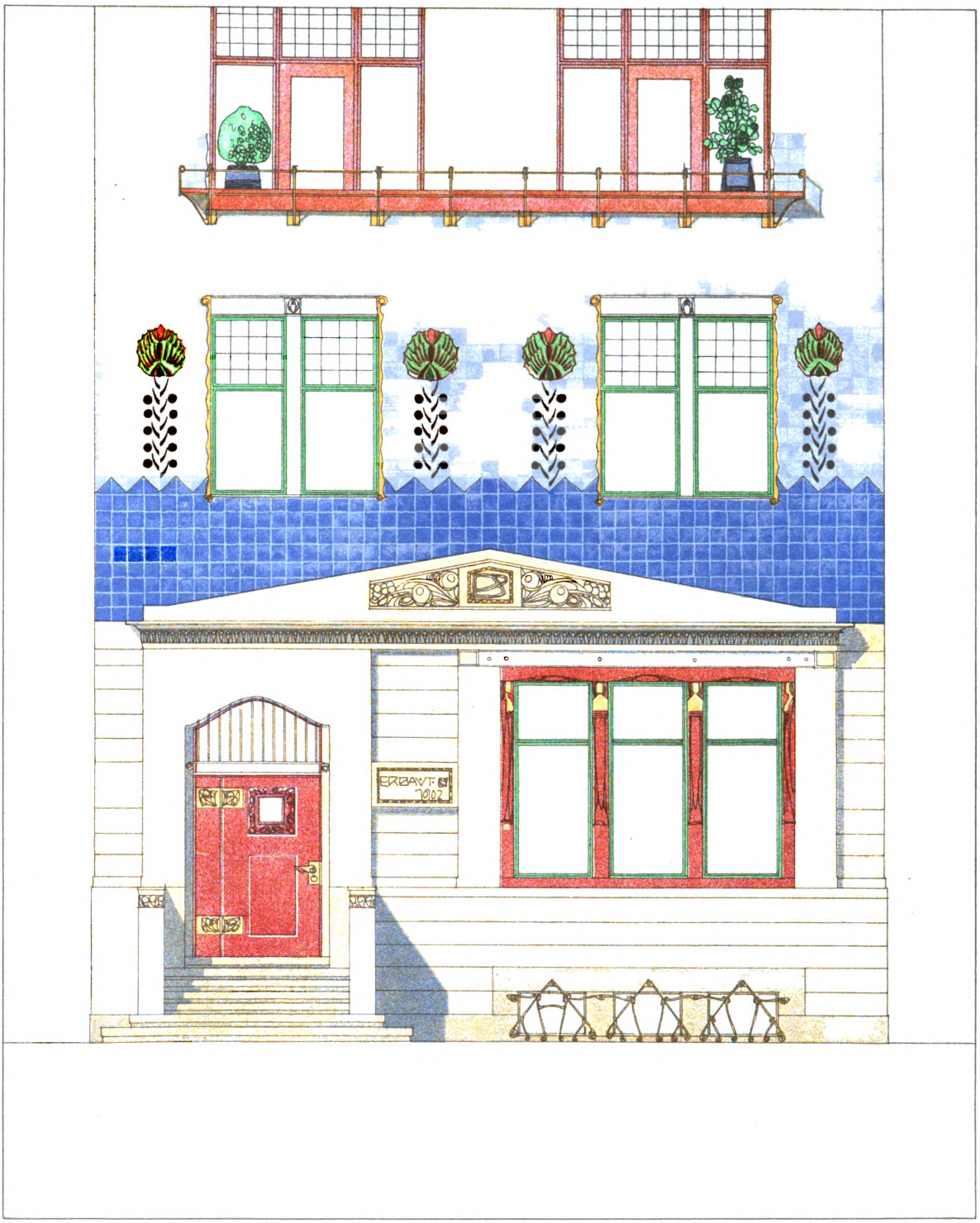

MODERNE BAU FORMEN 1 JULIUS HOFFMANN VERLAG STUTTGART

KUNSTANST. EMIL HOCHDANZ STUTTGART.

INV: F·W·JOCHEM -DARMSTADT-

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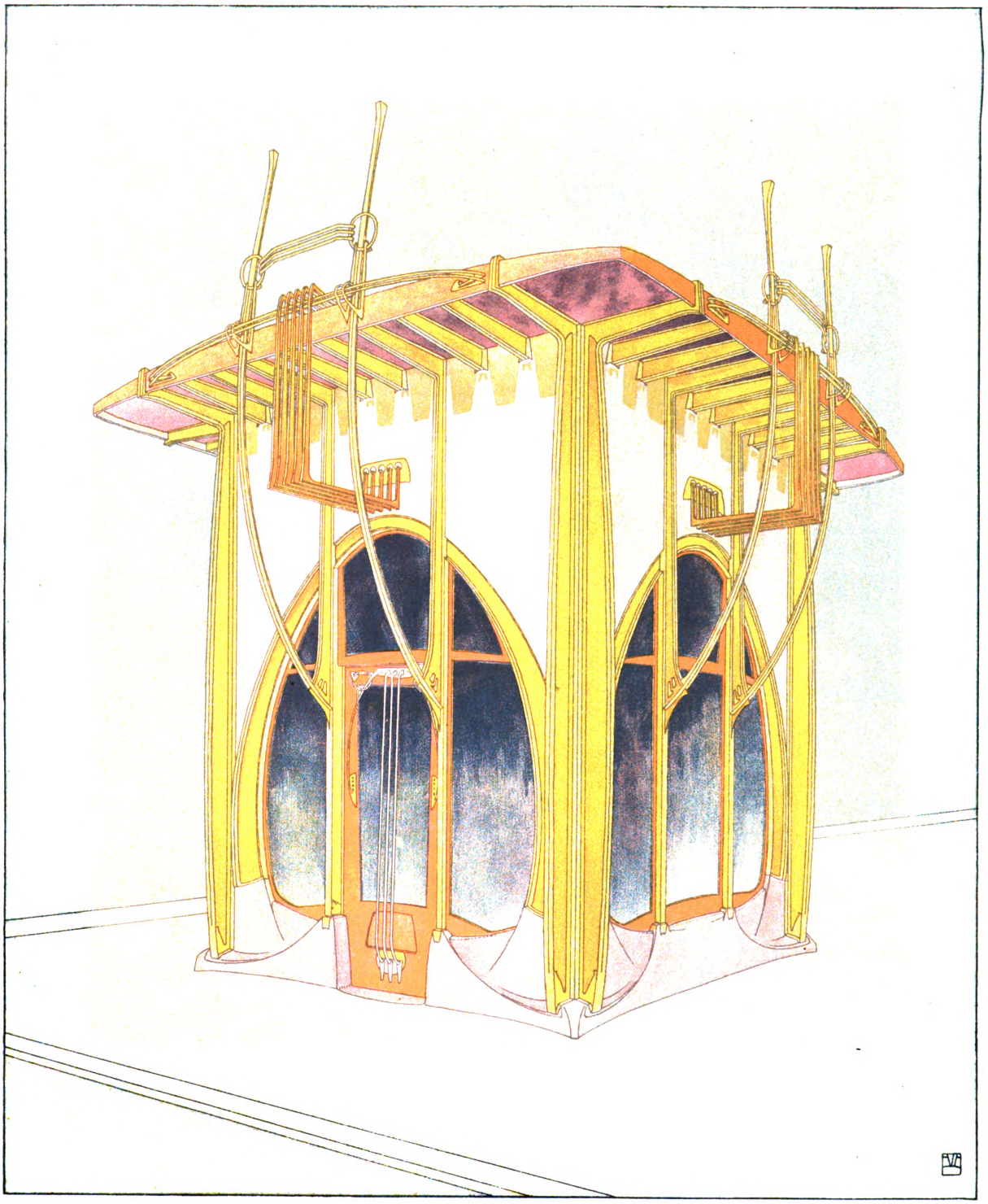

ART. ANST. EMIL HOCHDANZ, STUTTGART.

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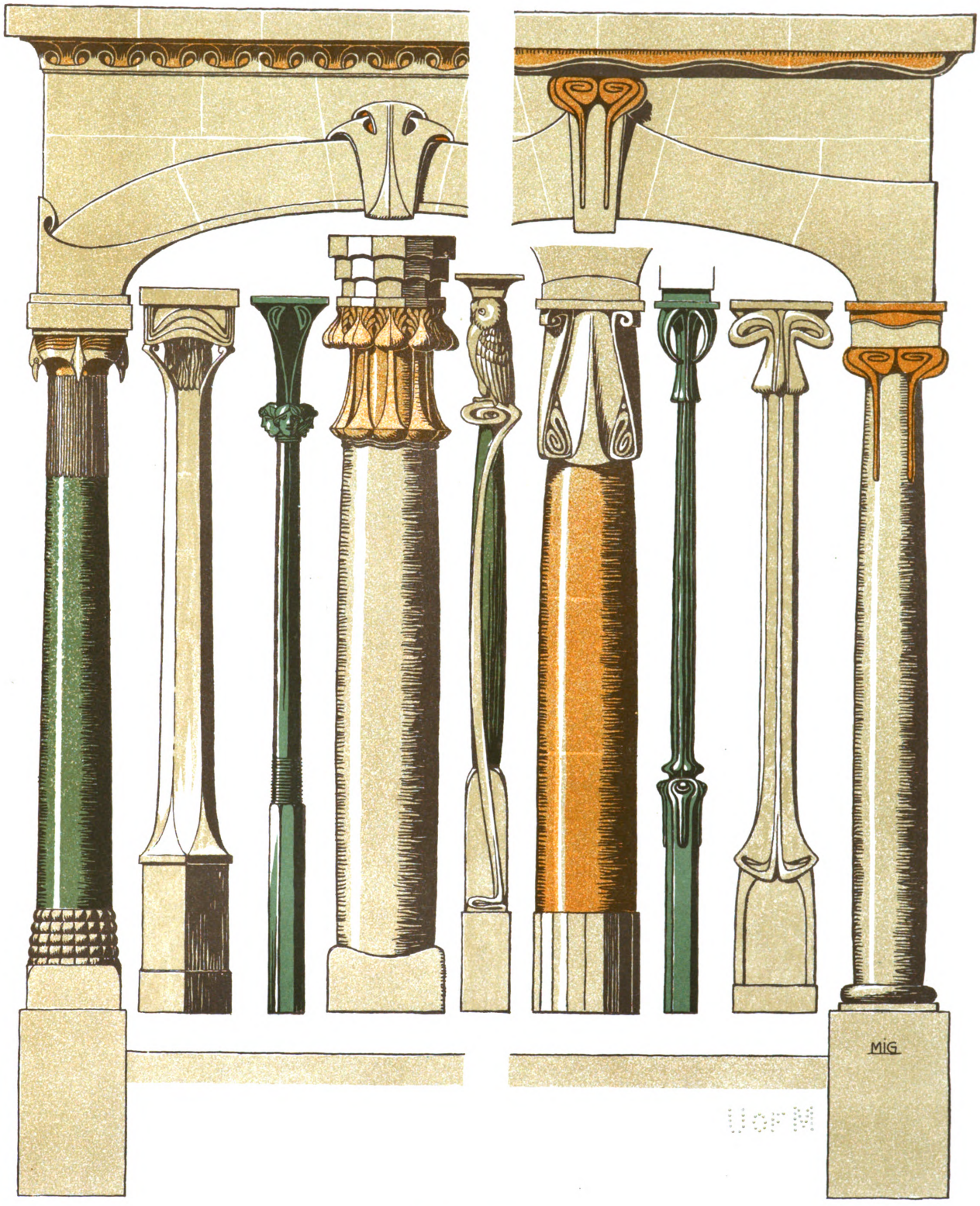

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ART. ANST. EMIL HOCHDANZ STUTTGART

INV. FRITZ KLEINHEMPEL · DRESDEN

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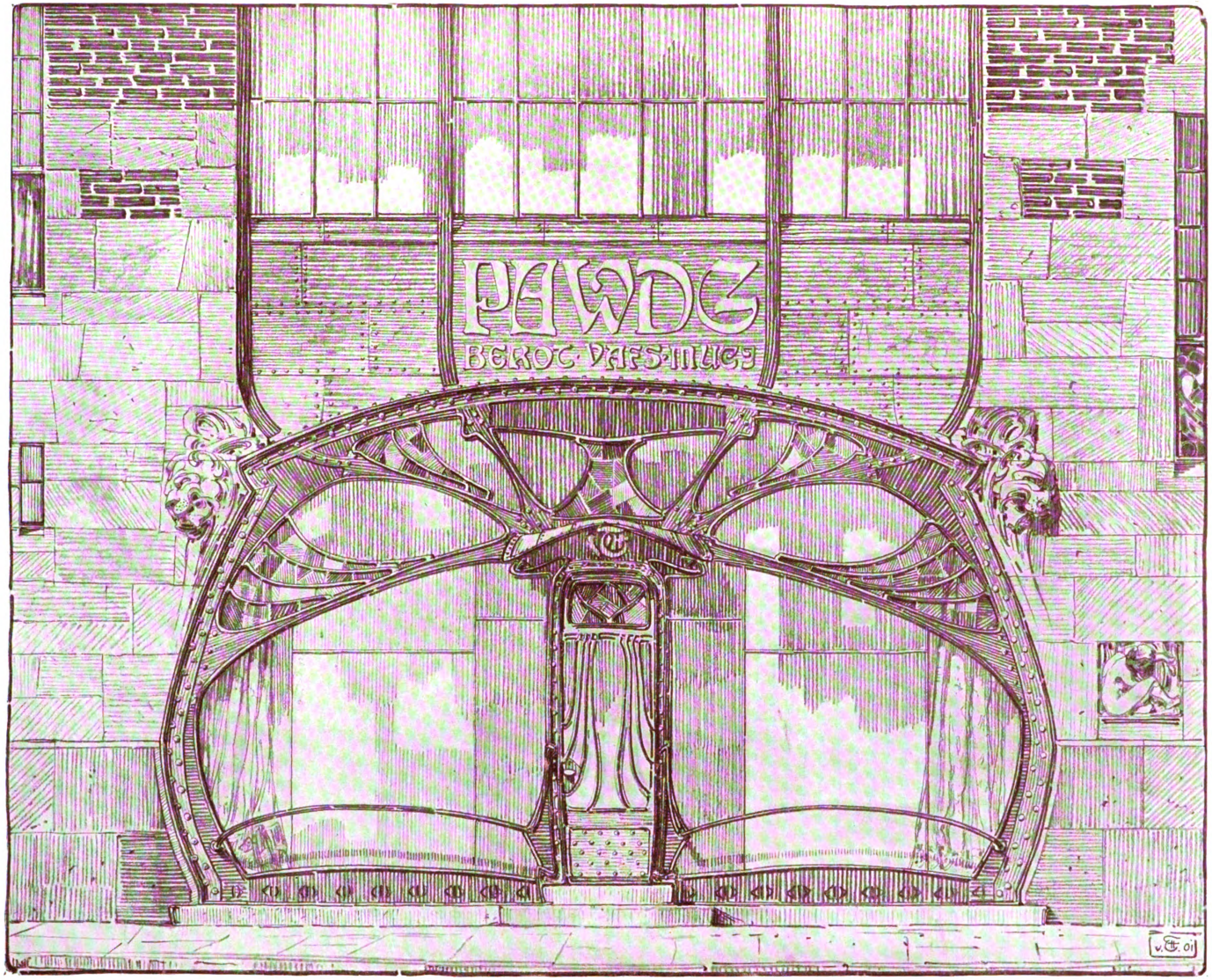

MUNZ & GEIGER, STUTTGART.

INV: WILHELM VON TETTAU·BERLIN·

MODERNE BAU-FORMEN 1 JULIUS HOFFMANN· VERLAG·STUTTGART.

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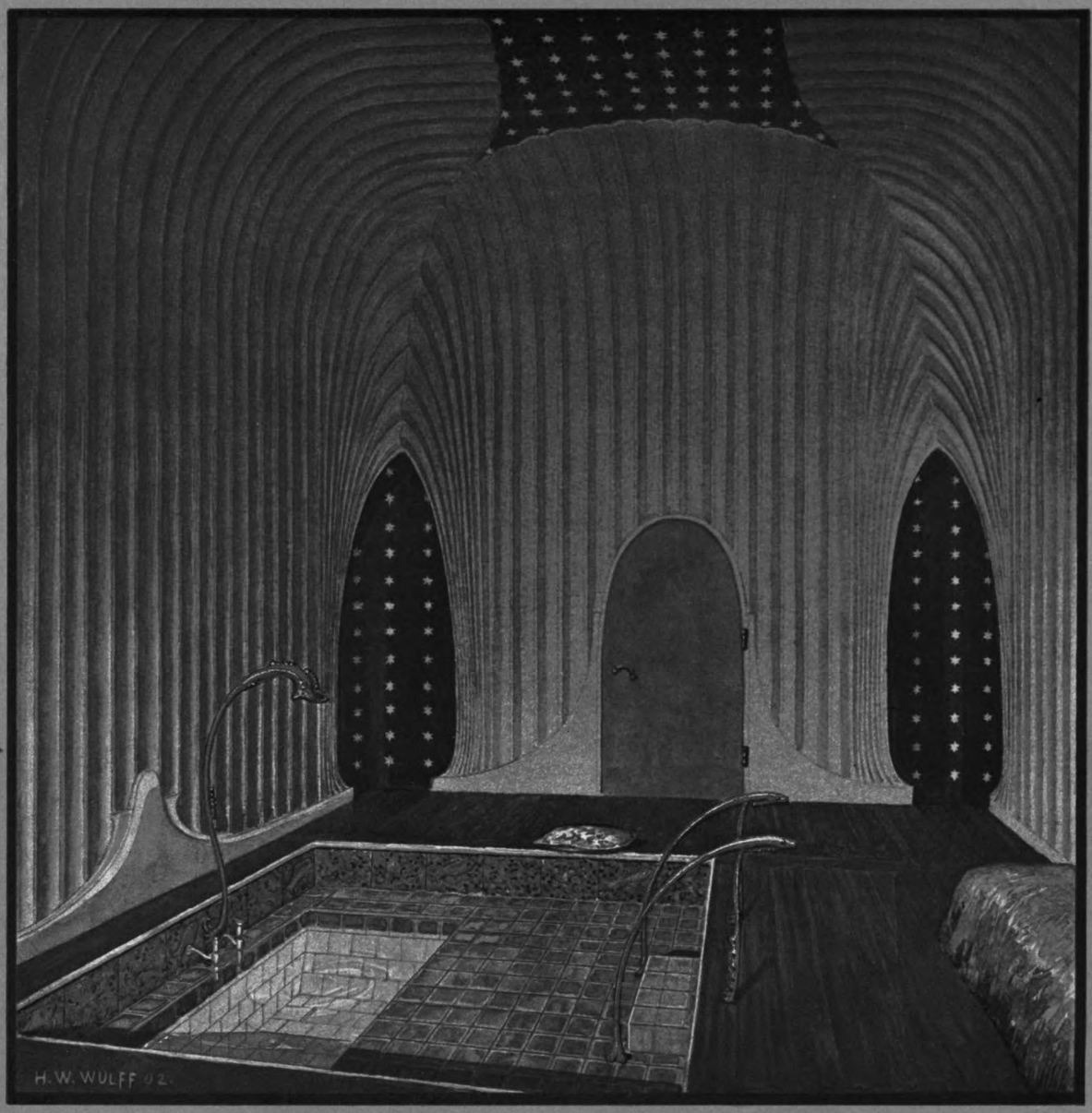

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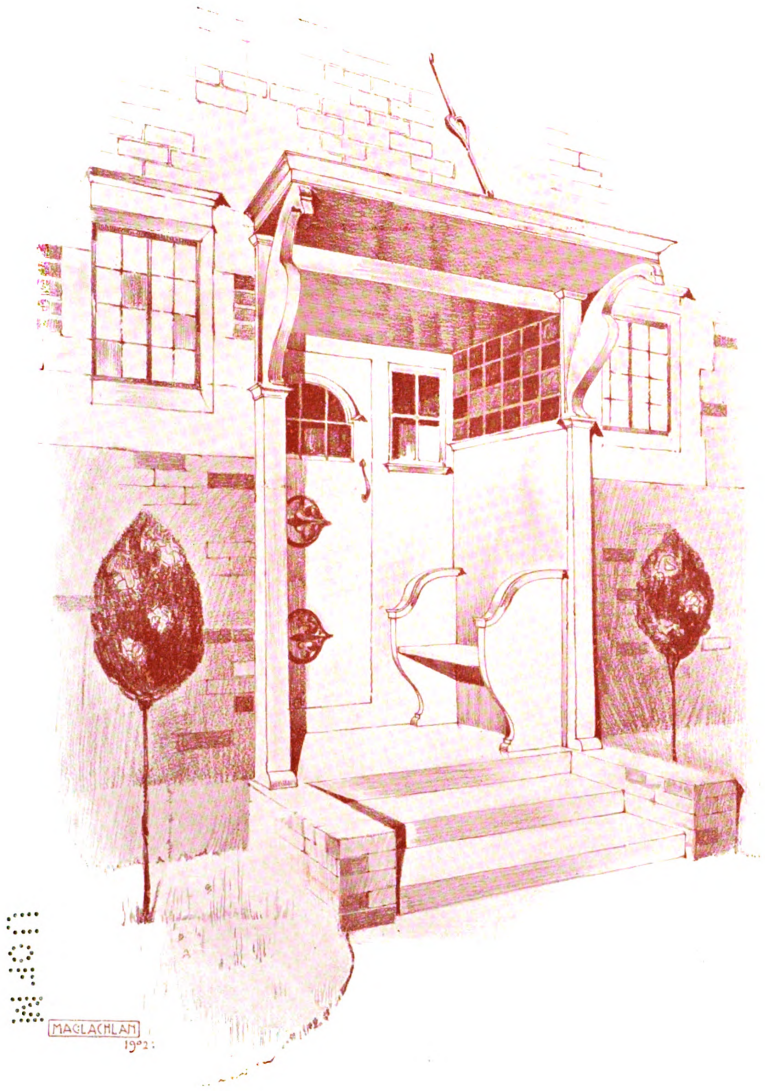

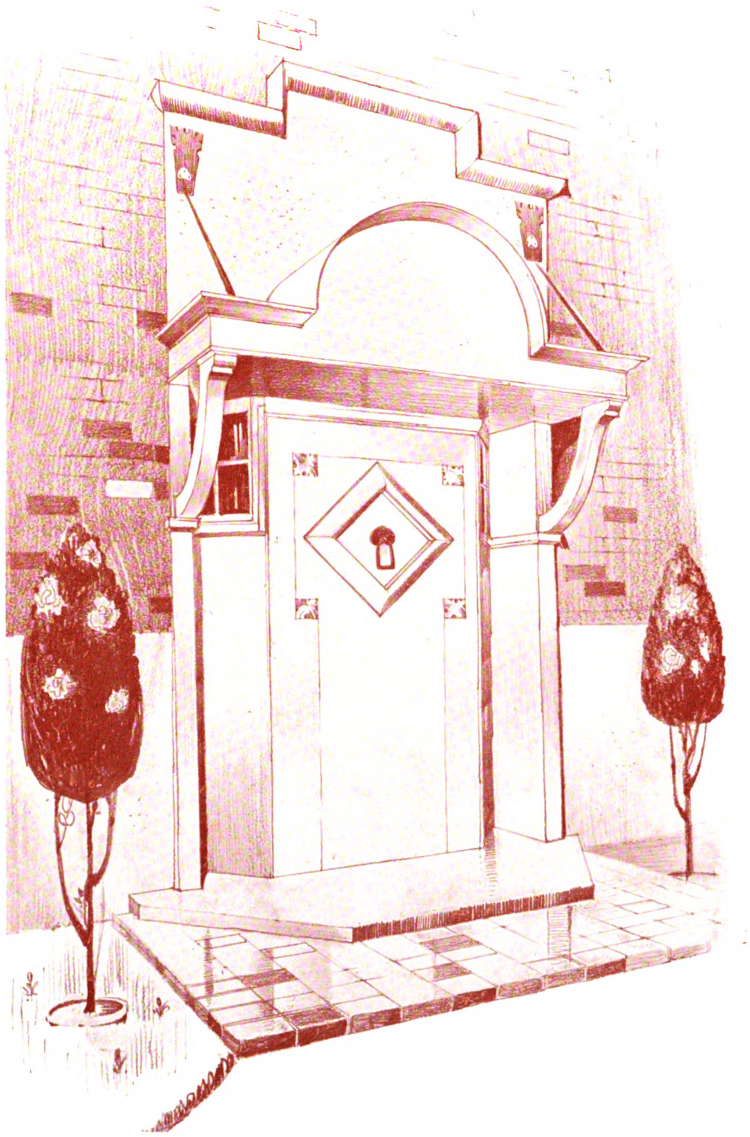

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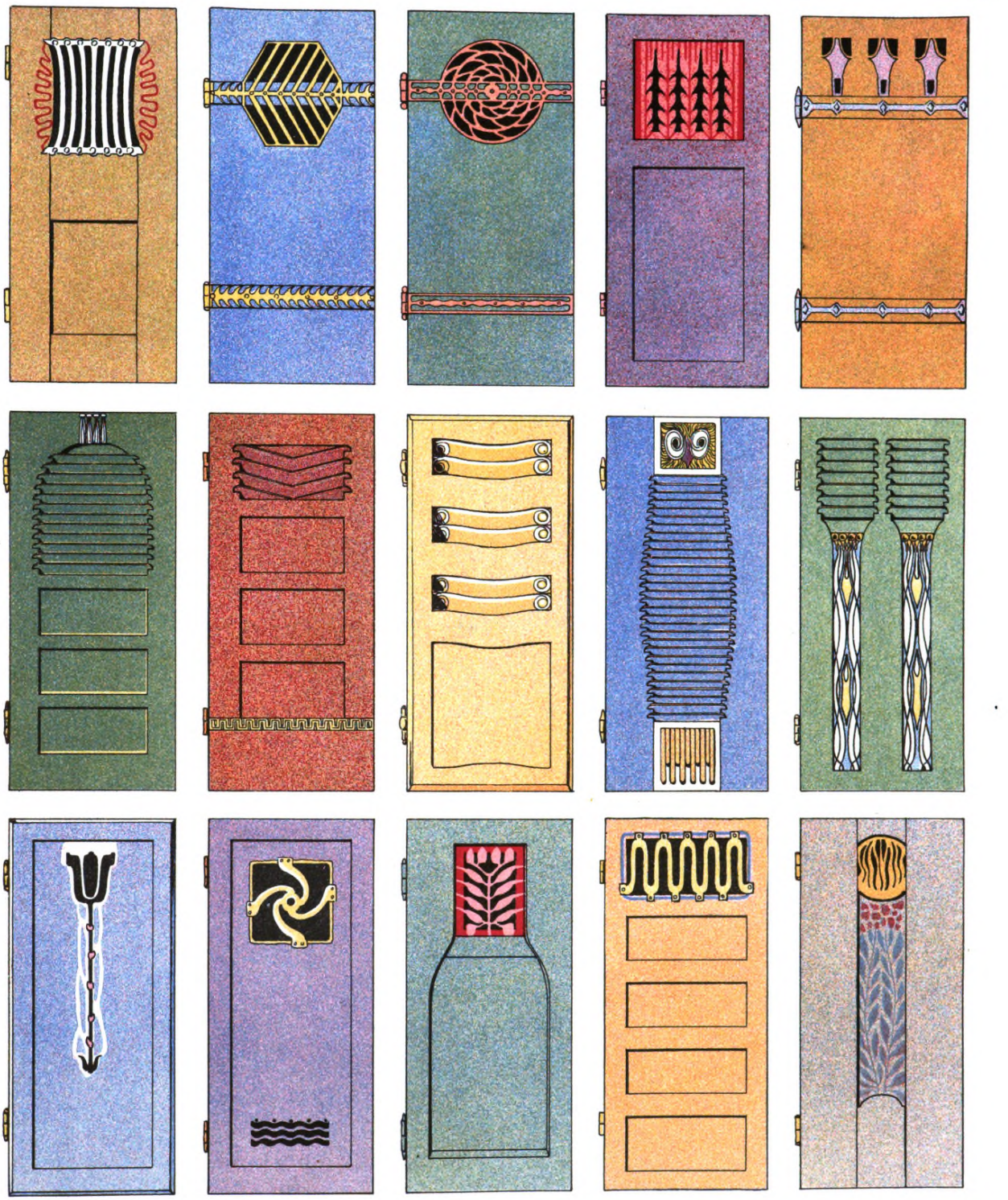

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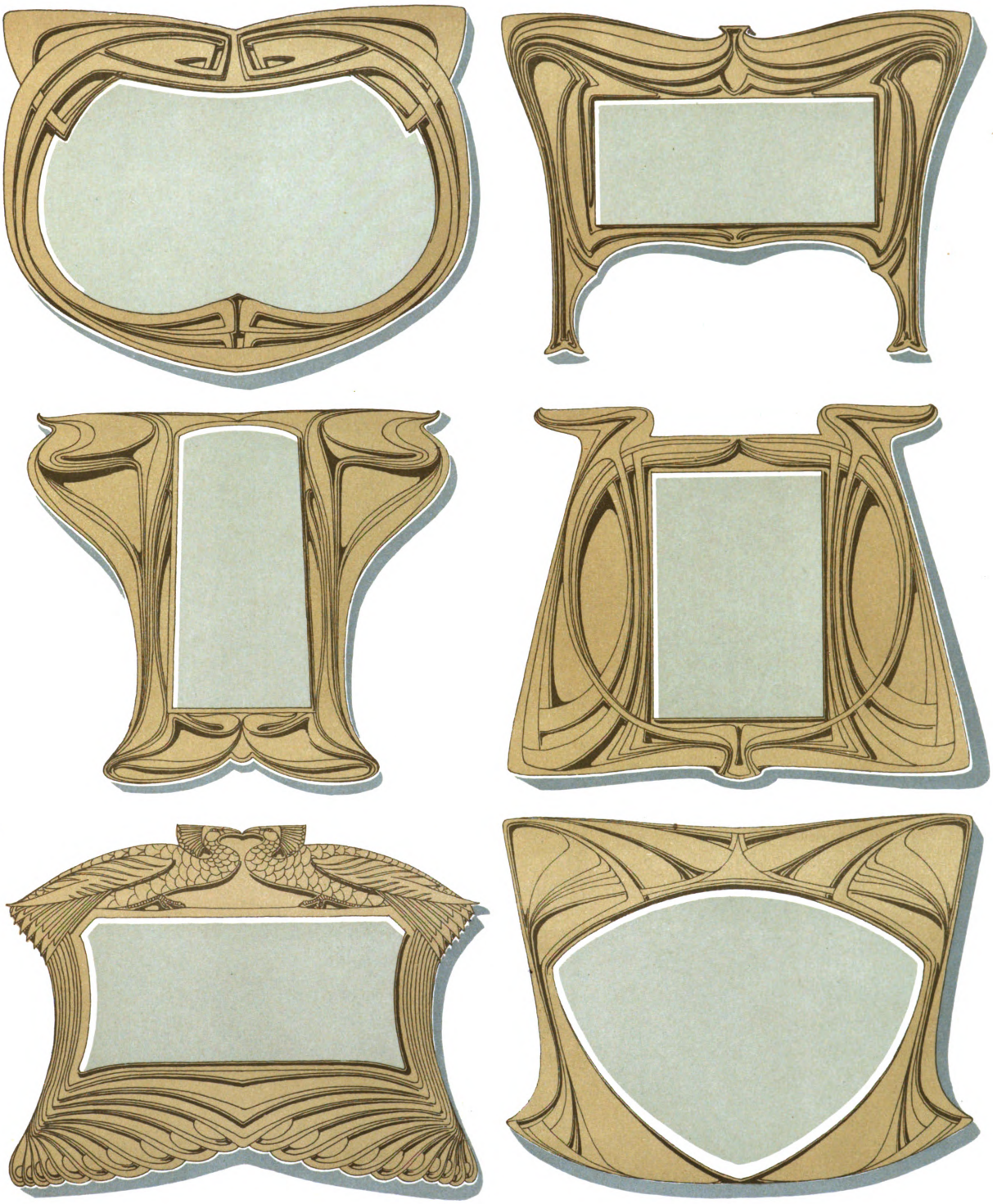

ART. ANST. EMIL HOCHDANZ STUTTGART

INV: P.GAUBIL PARIS.

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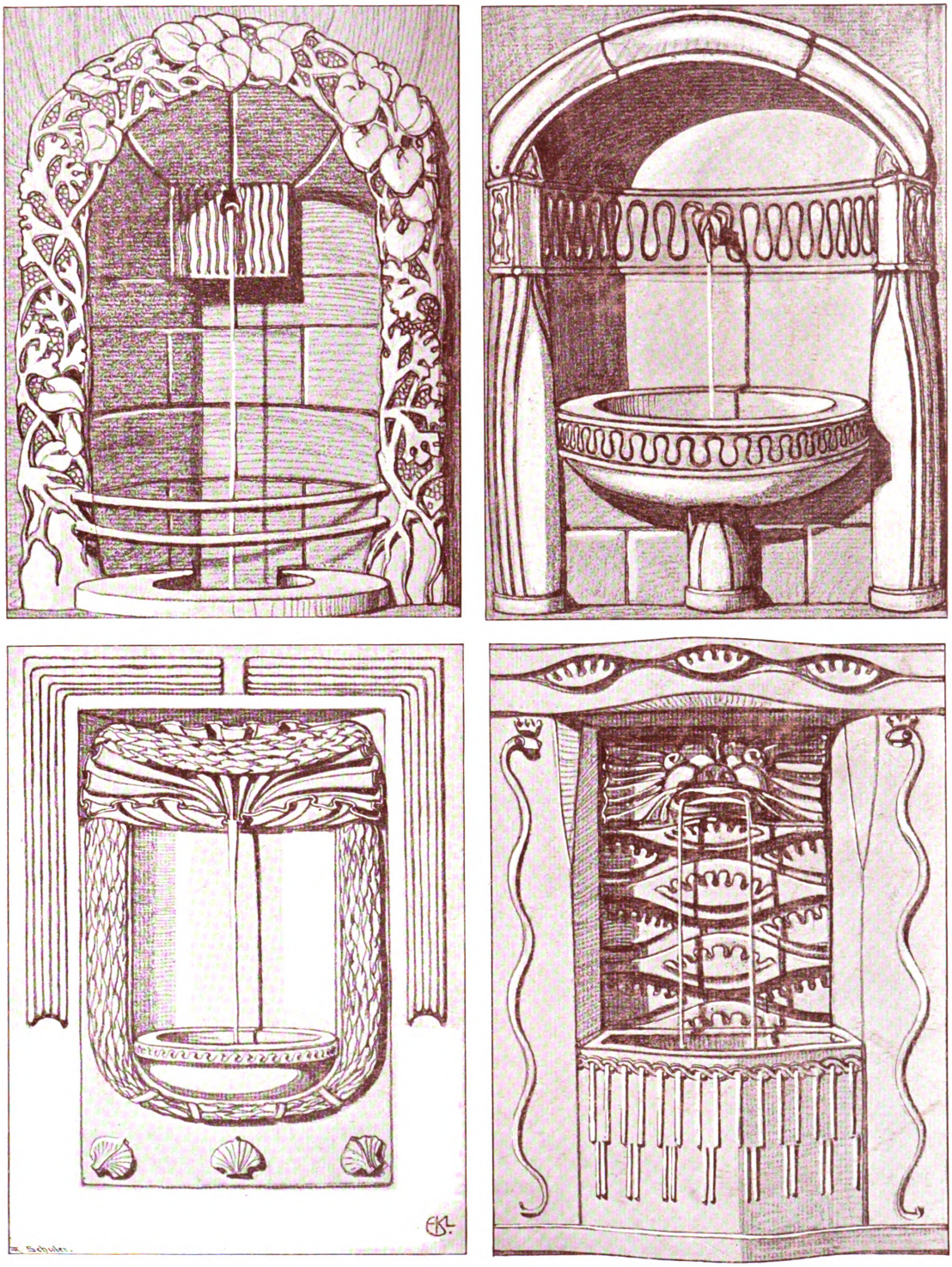

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INV: ERICH KLEINHEMPEL· DRESDEN·

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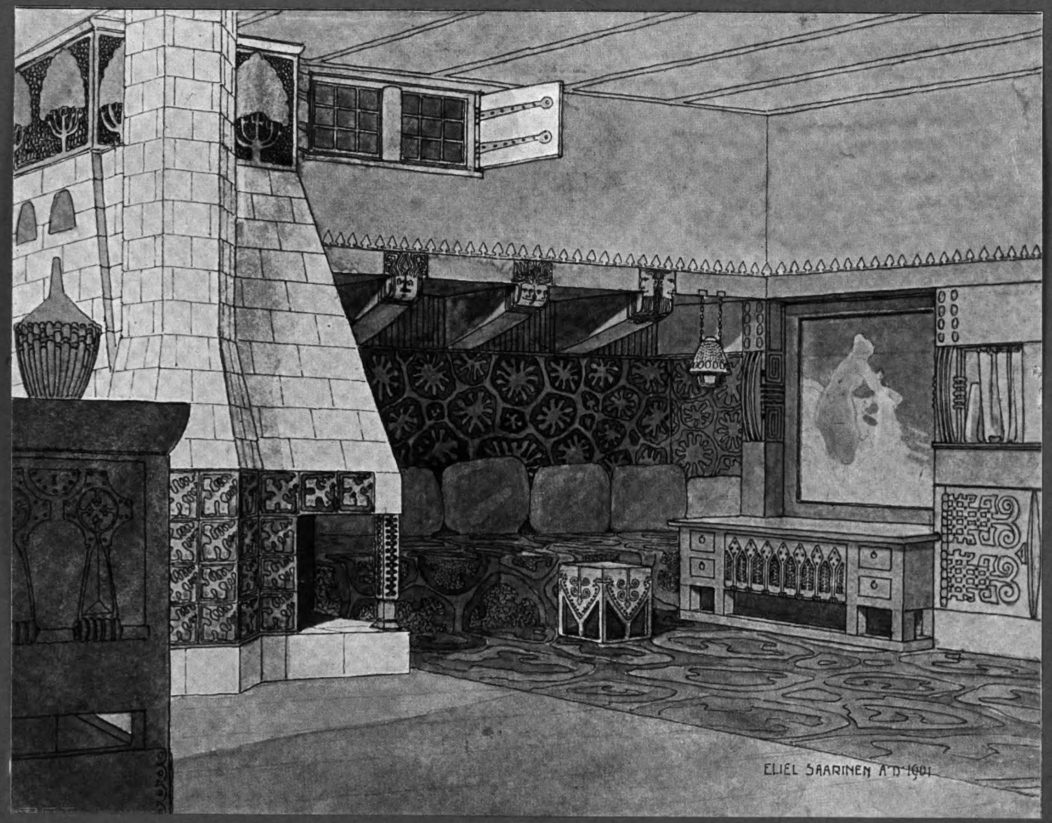

INV. ELIEL SAARINEN HELSINGFORS

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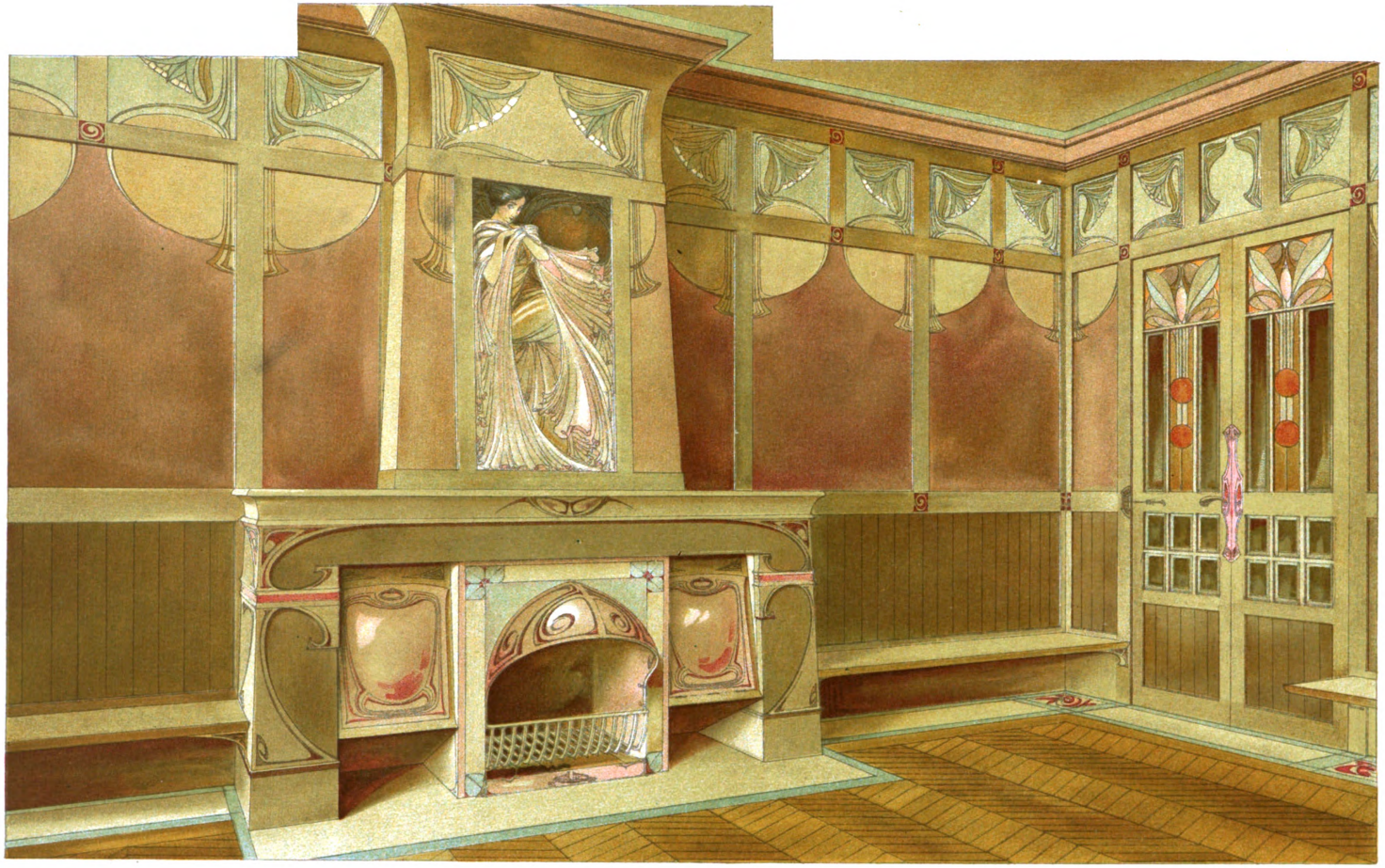

INV: R·BEAUCLAIR·PARIS·

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INV: MAXIME ROISIN · PARIS.

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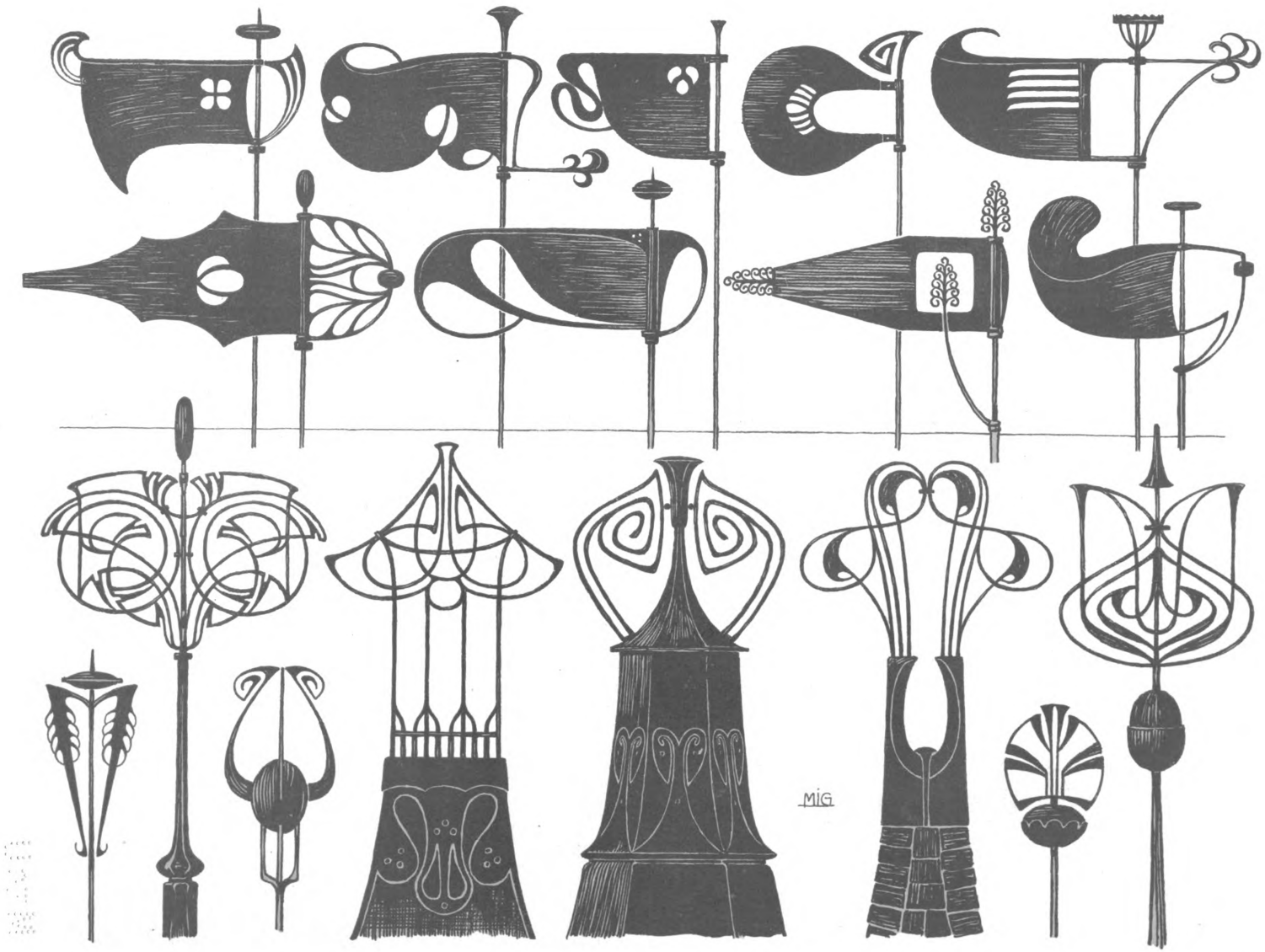

ART. ANST. EMIL HOCHDANZ STUTTGART

MODERNE BAU FORMEN 1 JULIUS HOFFMANN VERLAG STUTTGART

INV: M·j·GRADL·STUTTGART·

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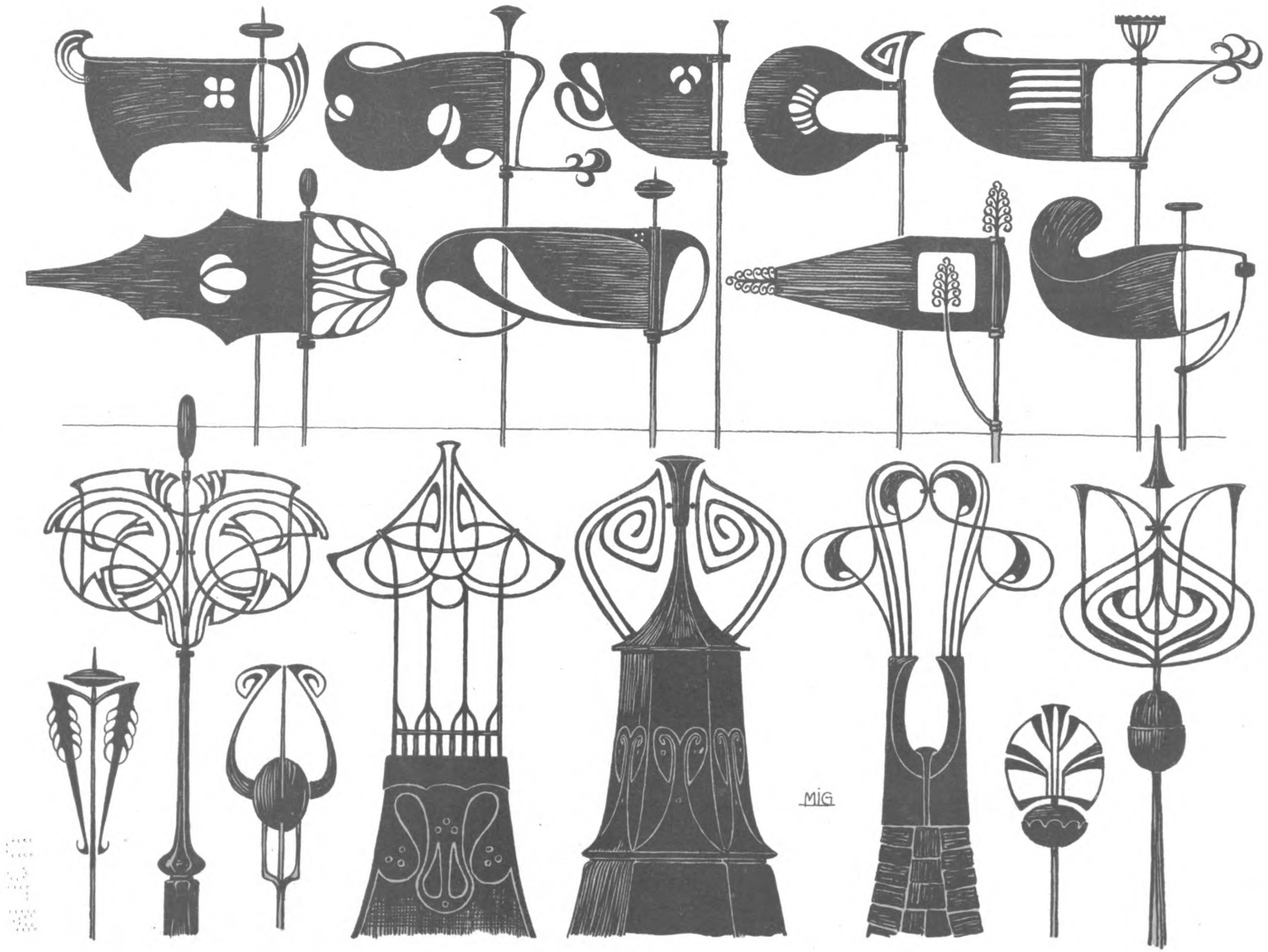

ART. ANST. EMIL HOCHDANZ STUTTGART

INV: M·j· GRADL-STUTTGART-

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KUNSTANST. EMIL HOCHDANZ STUTTGART

INV: F·W·JOCHEM·DARMSTADT·

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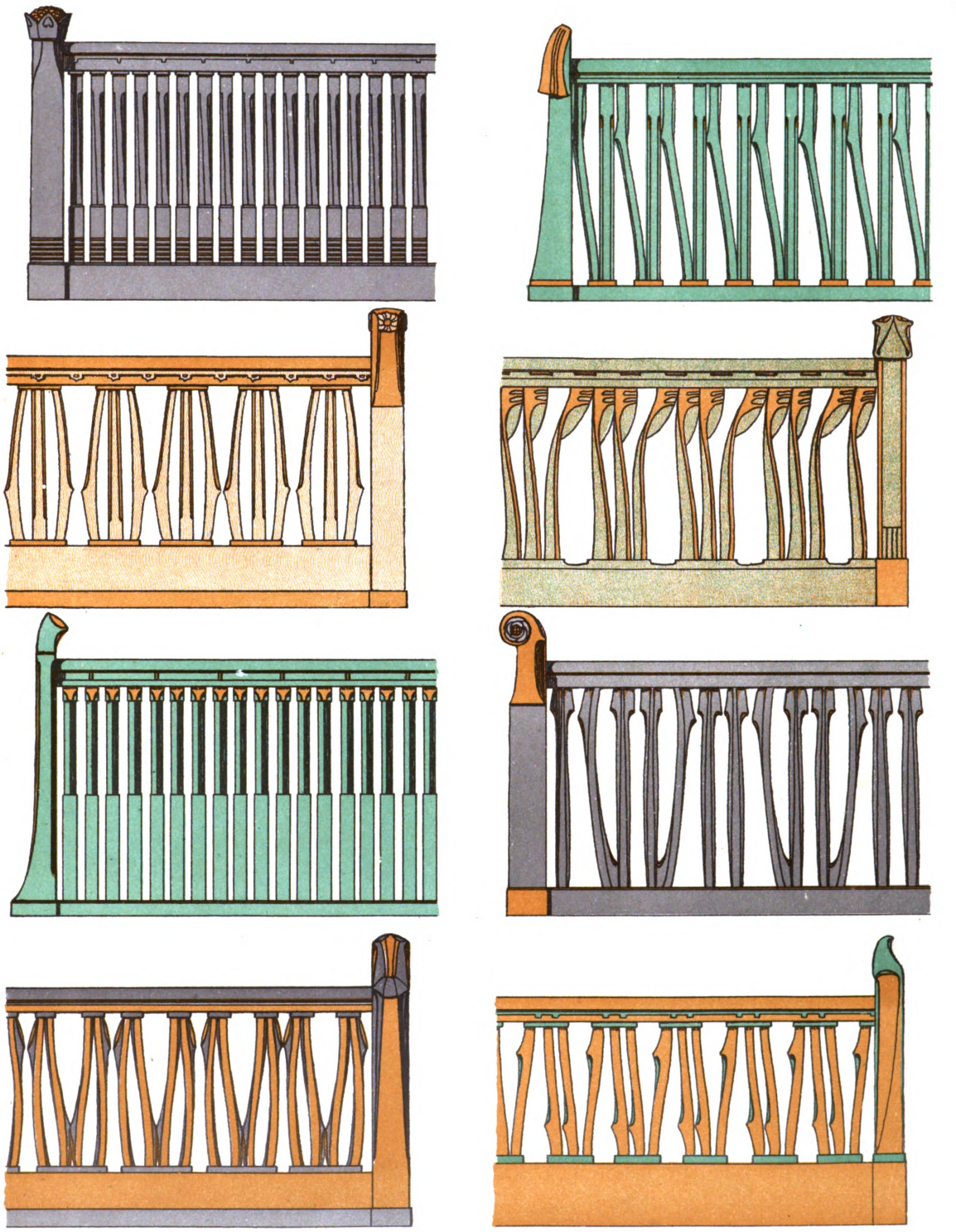

AR. ARST. EMI. HOG. STANZ STUTTGART

INV. OTTO BAURIEDL. MÜNCHEN.

JULIUS HOFFMANN VERLAG STUTTGART

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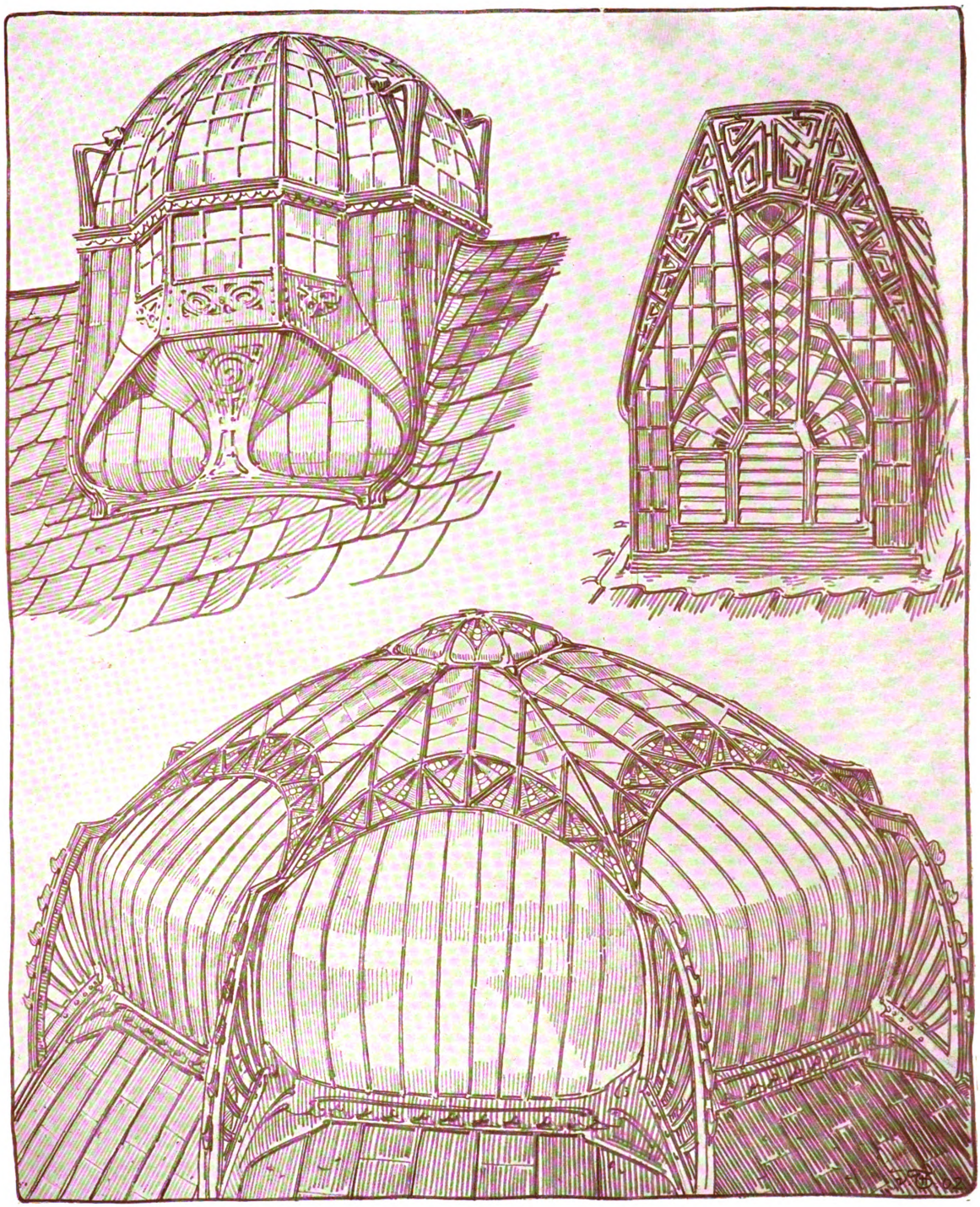

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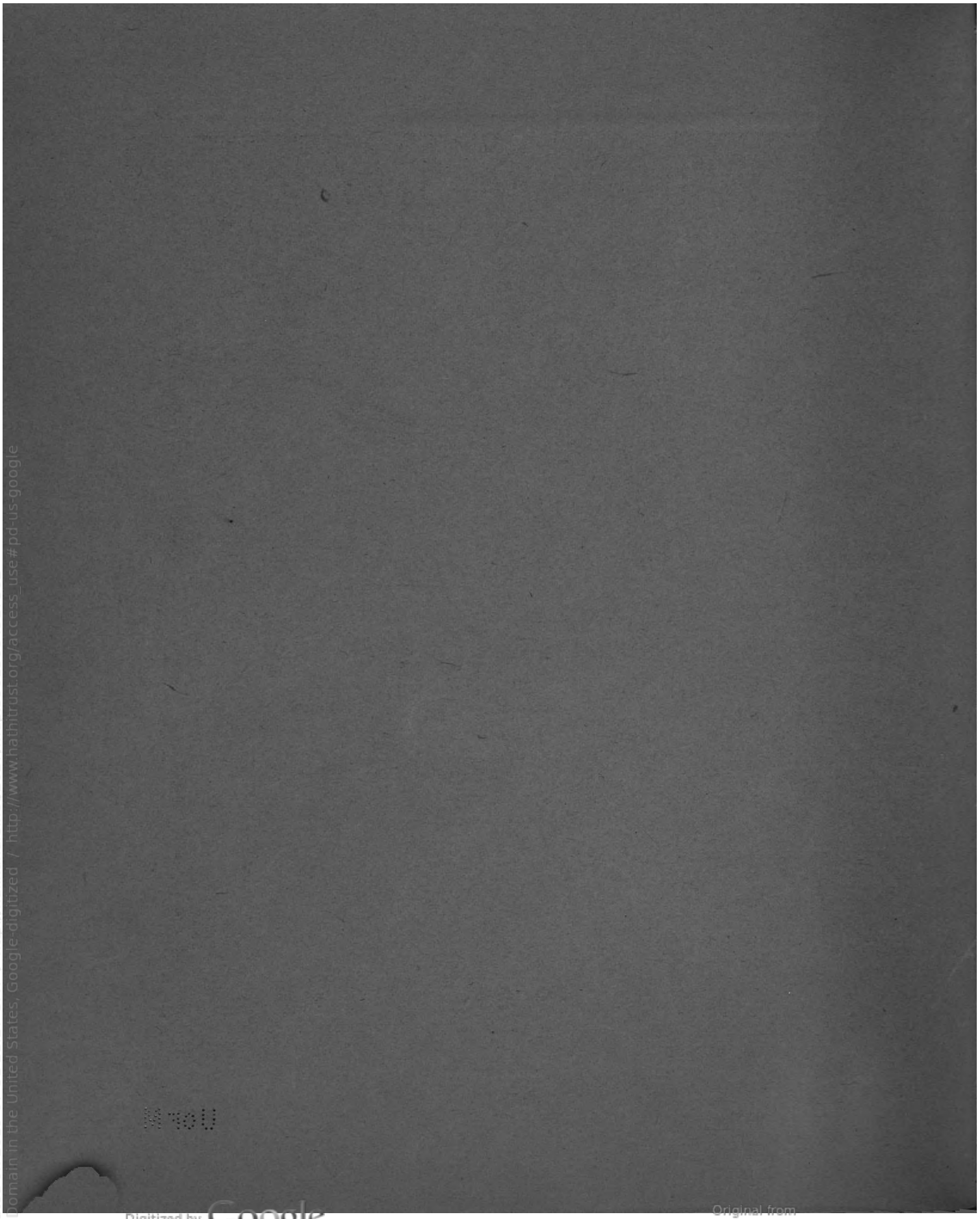

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Emil Hochdanz, Stuttgart

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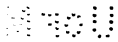

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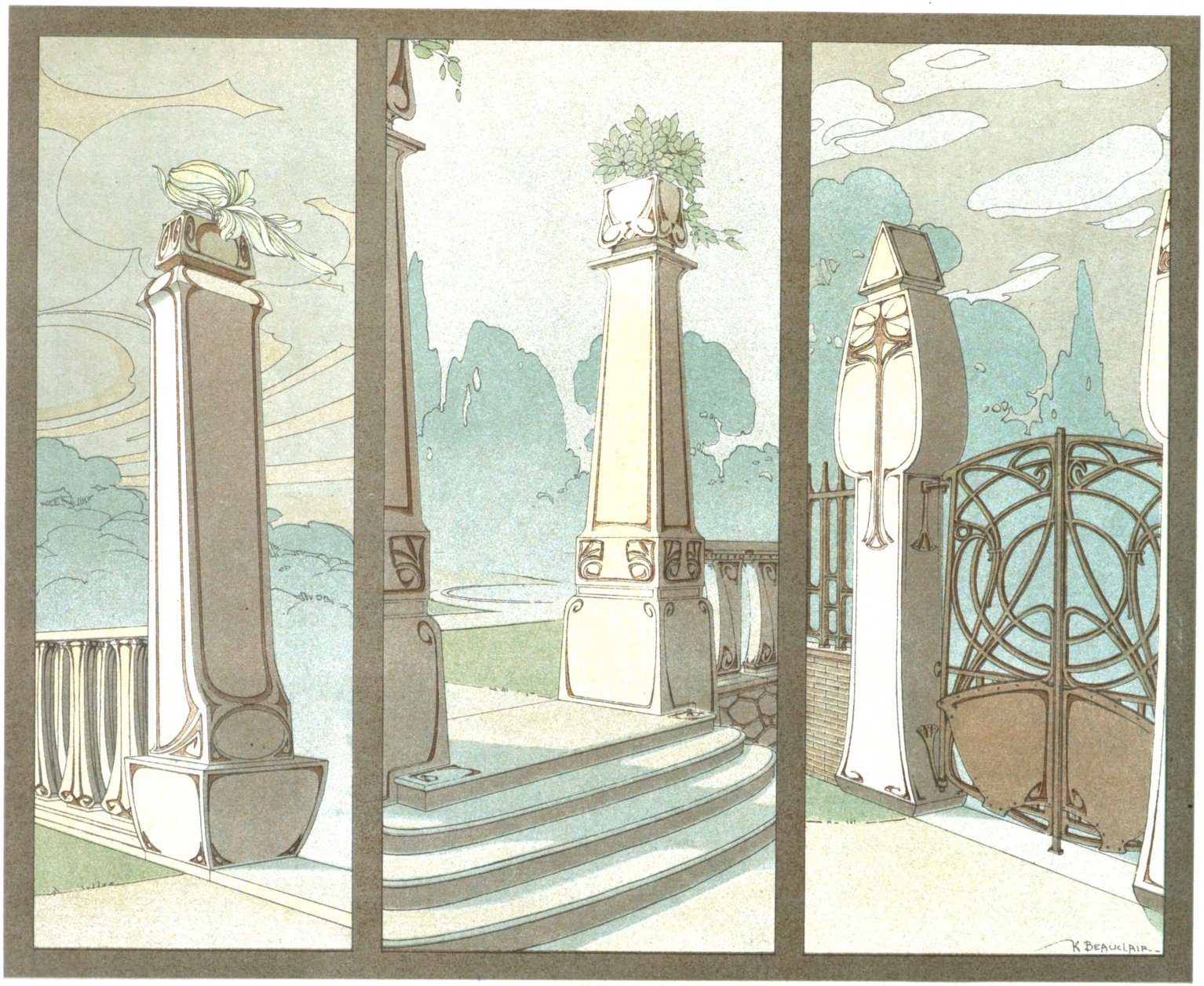

ART. ANST. EMIL HUCHBANZ STUTTGART

INV: R. BEAUCLAIR - PARIS -

JULIUS HOFFMANN
VERLAG STUTTGART

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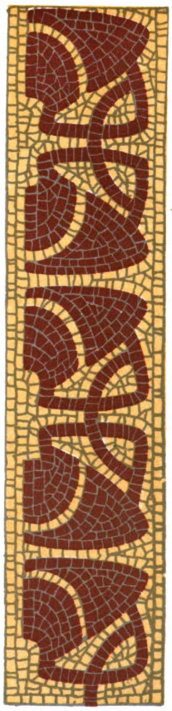

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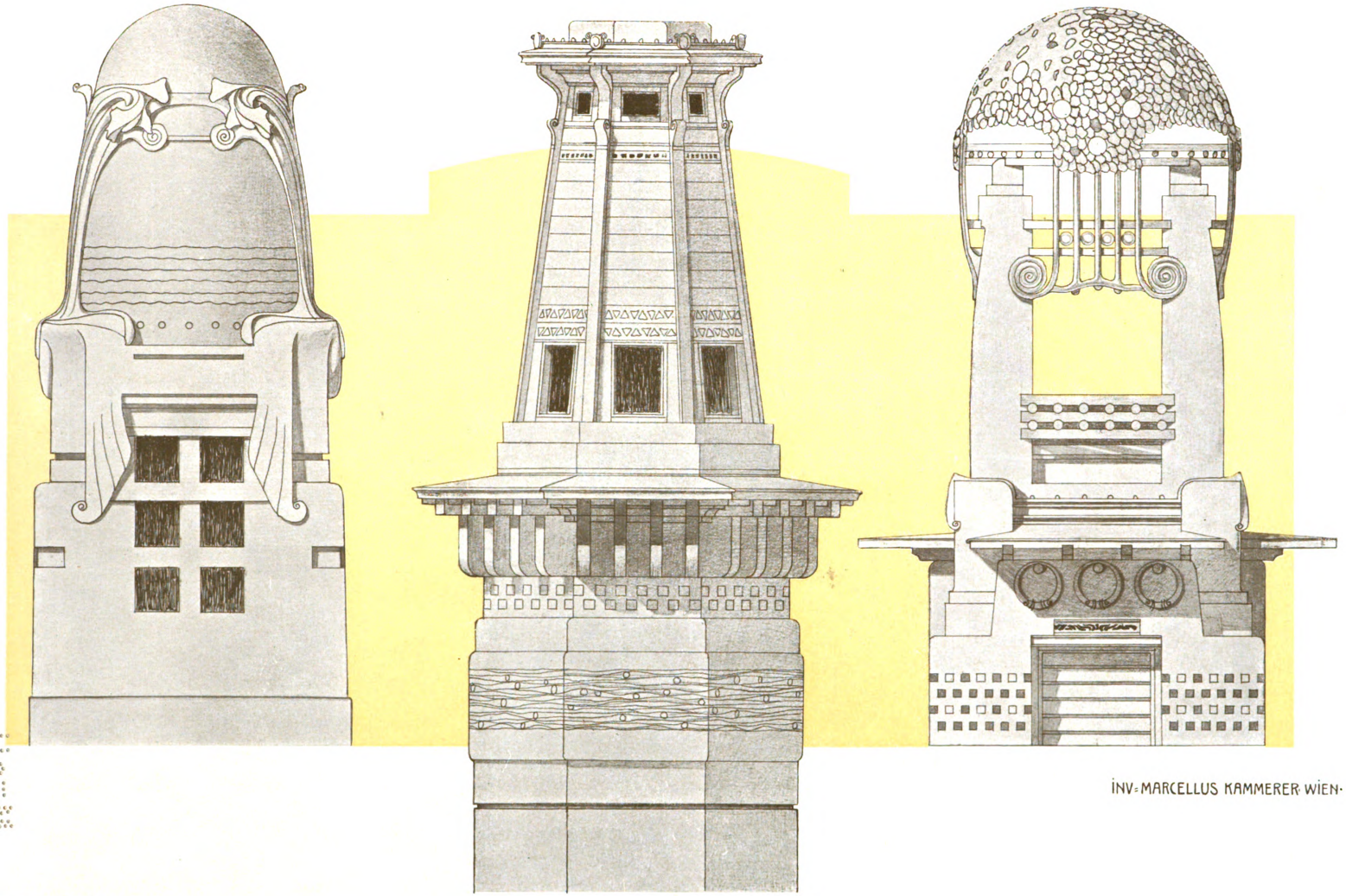

INV: MARCELLUS KAMMERER WIEN.

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INV: VAL·MINK·DARMSTADT·

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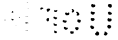

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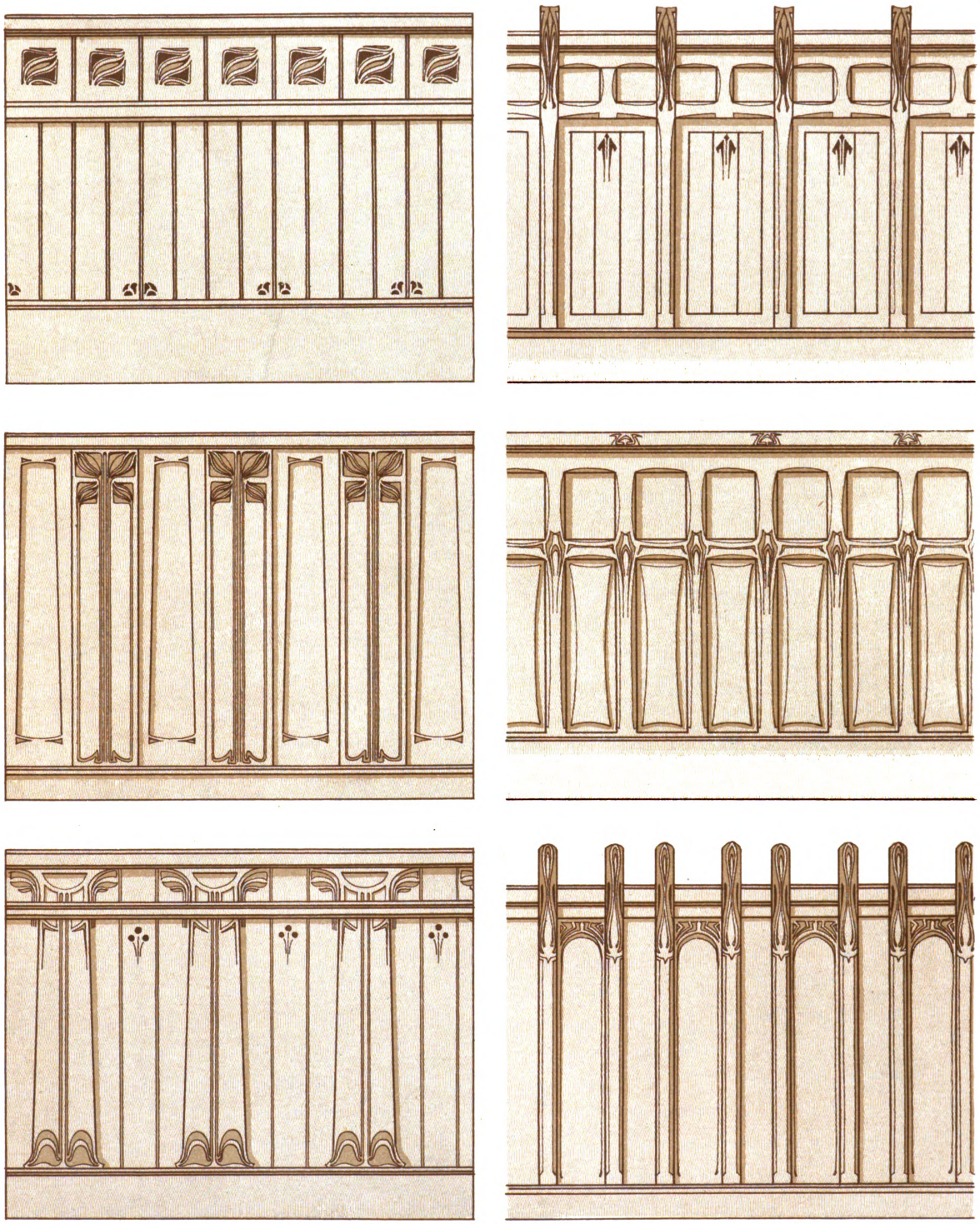

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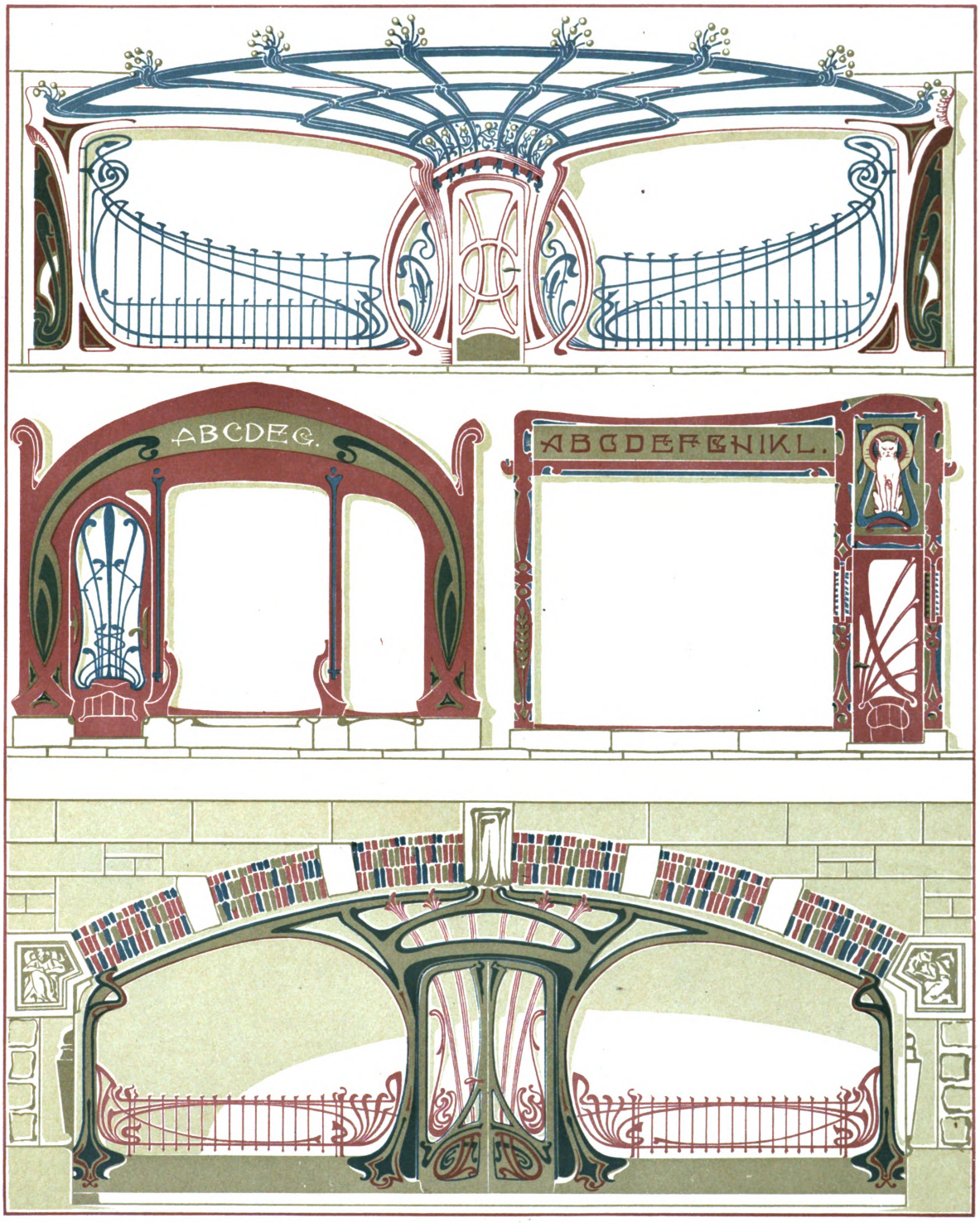

ART - ANST - EMIL HOCHDANZ - STUTTGART.

INV: MAXIME ROISIN · PARIS ·

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INV: FRITZ KLEINHEMPEL · DRESDEN ·

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JULIUS HOFFMANN VERLAG · STUTTGART

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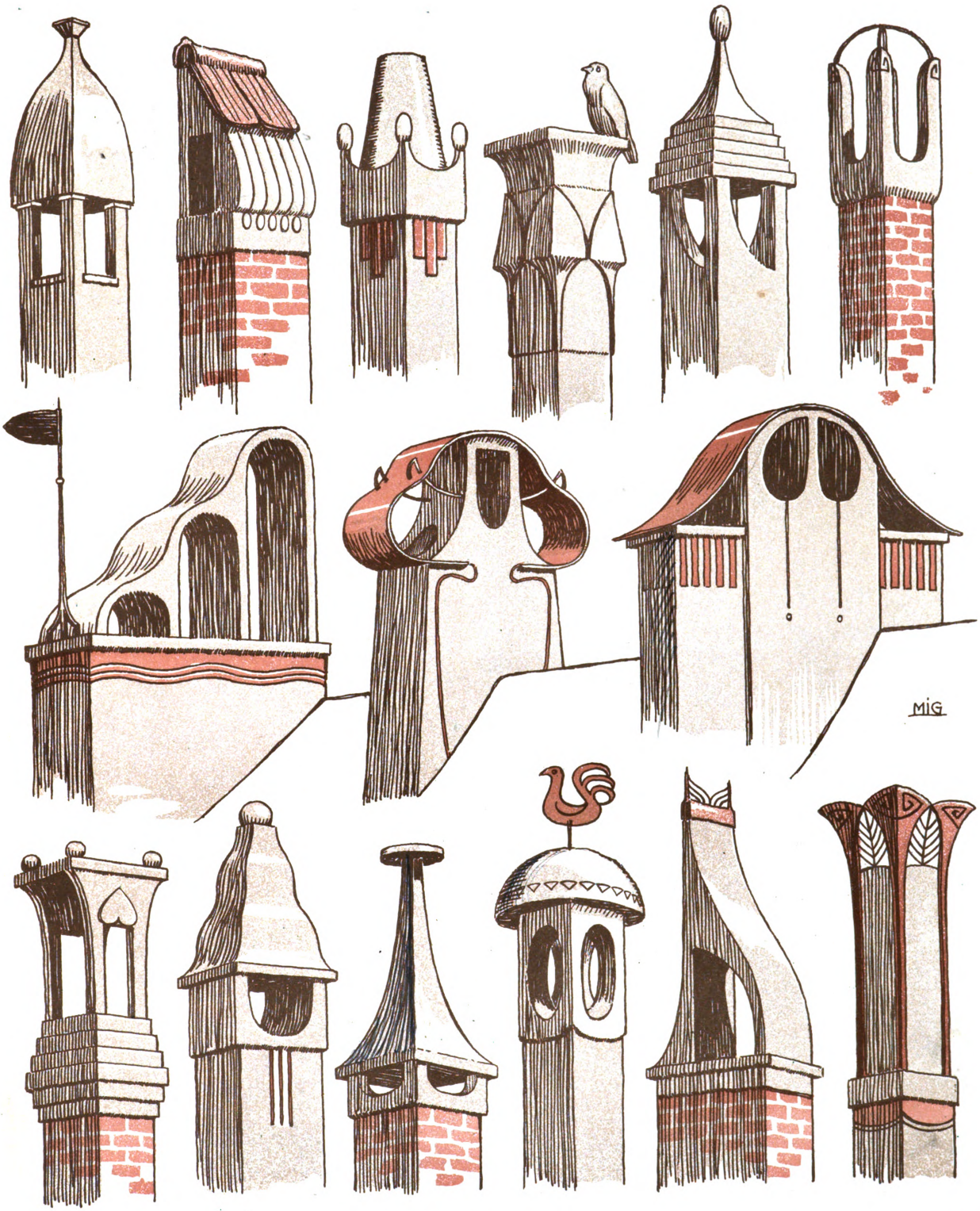

KUNST-ANST. EMIL HOCHDANZ STUTTGART

INV: M·I·GRADL-STUTTGART·

MODERNE BAU-FORMEN 1
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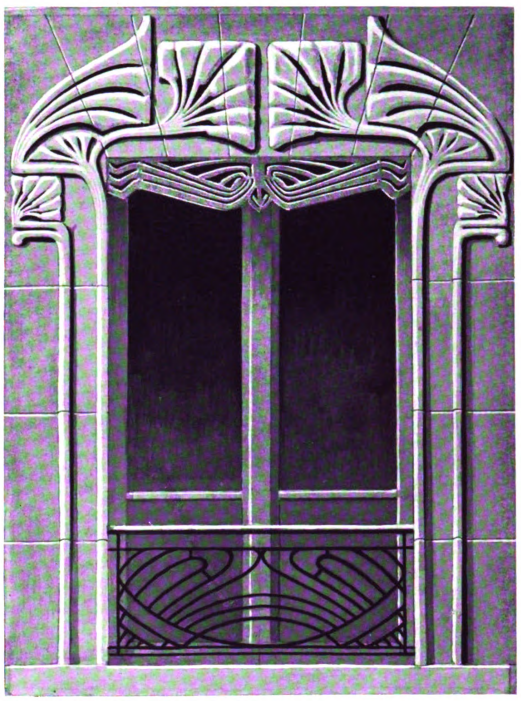

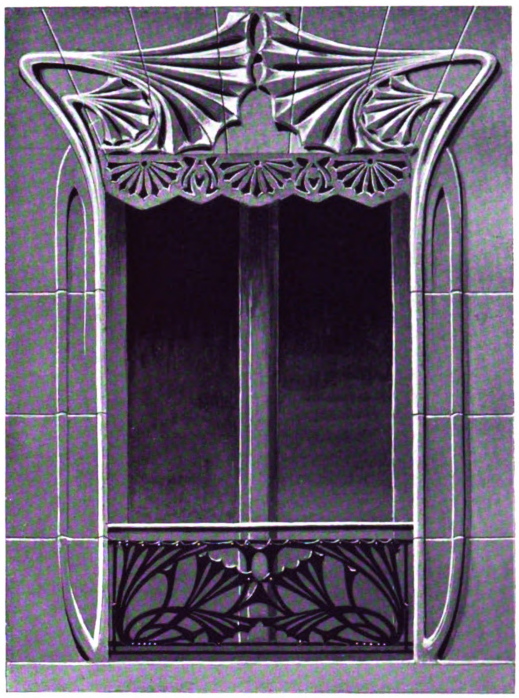

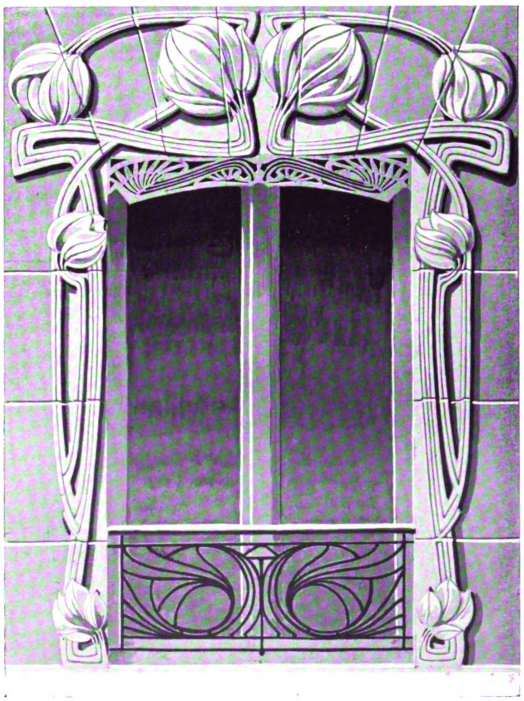

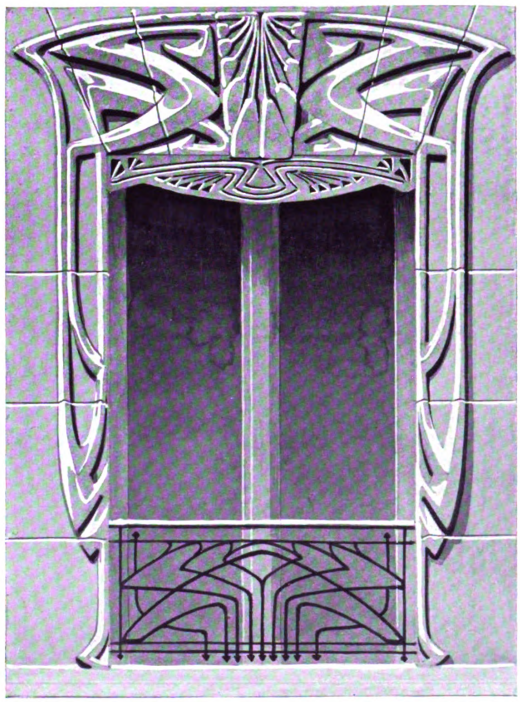

Hoffmann, Stuttgart.

INV: JEAN DESMOULINS · PARIS ·

MODERNE BAU-FORMEN 1 JULIUS HOFFMANN · VERLAG · STUTTGART.

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INV: LEOPOLD BAUER · WIEN ·

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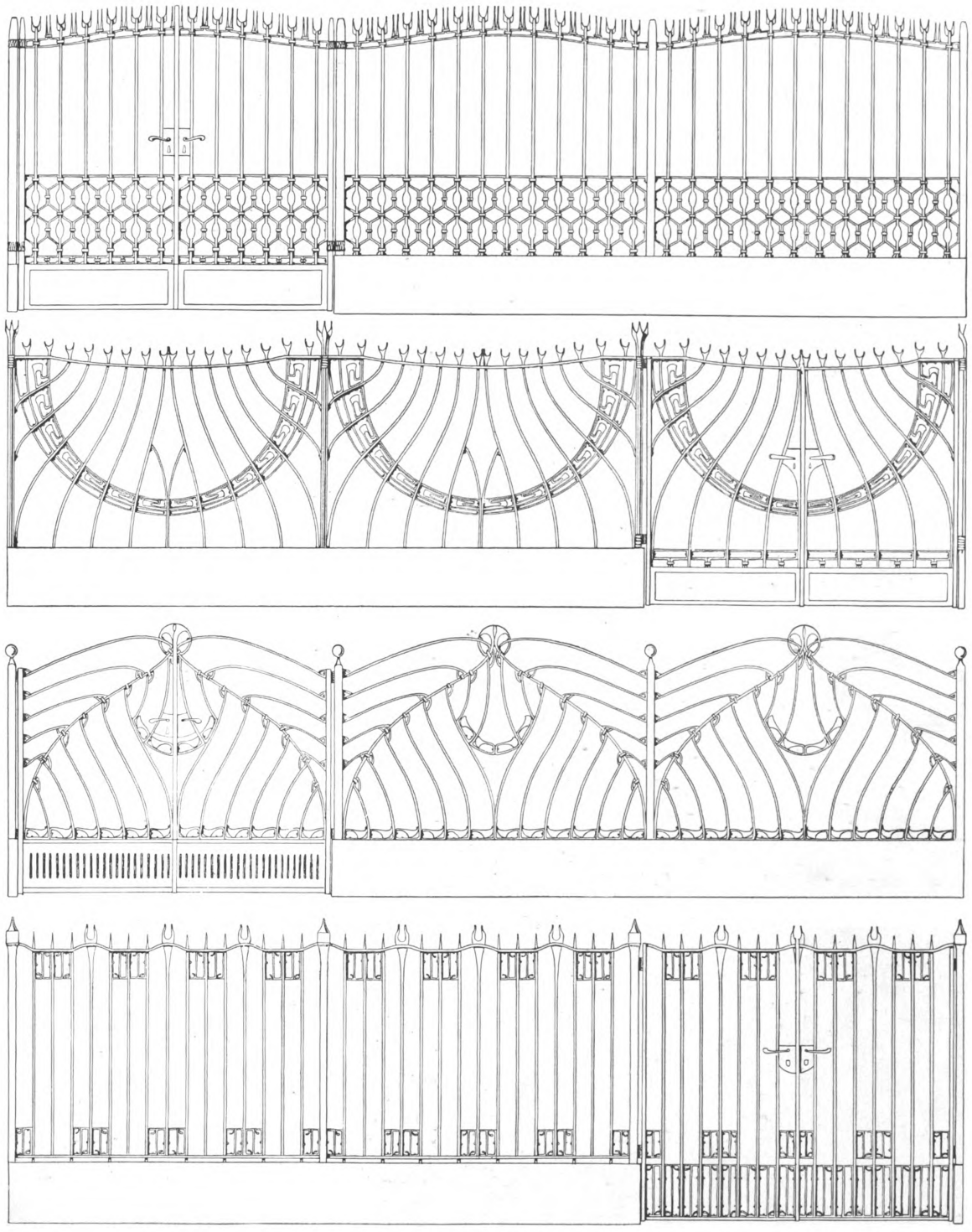

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INV: MARGARETE JUNGE·DRESDEN·

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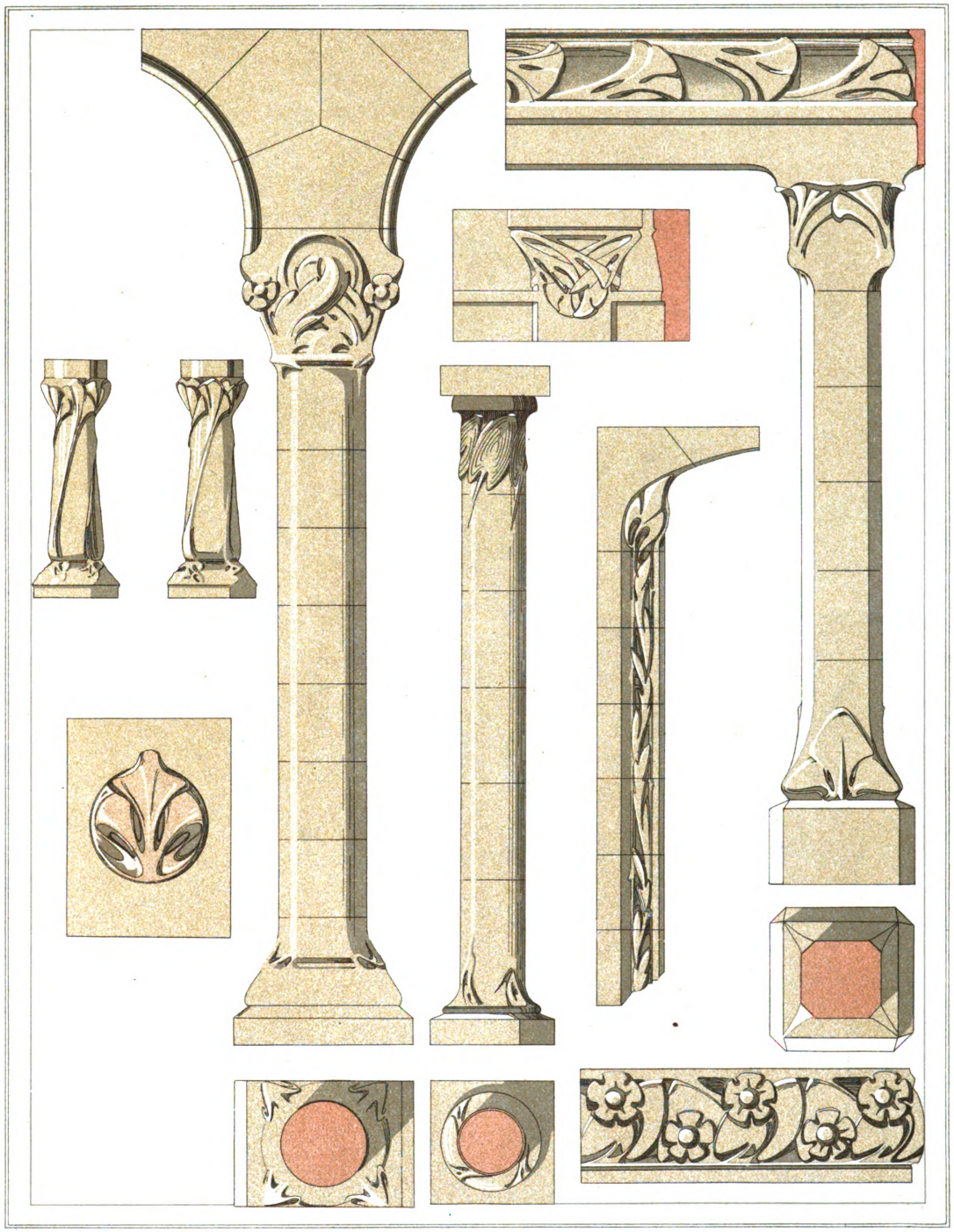

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INV: MAURICE DUFRÈNE · PARIS ·

JULIUS HOFFMANN
VERLAG STUTTGART

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INV. WILHELM VON TETTAU · BERLIN

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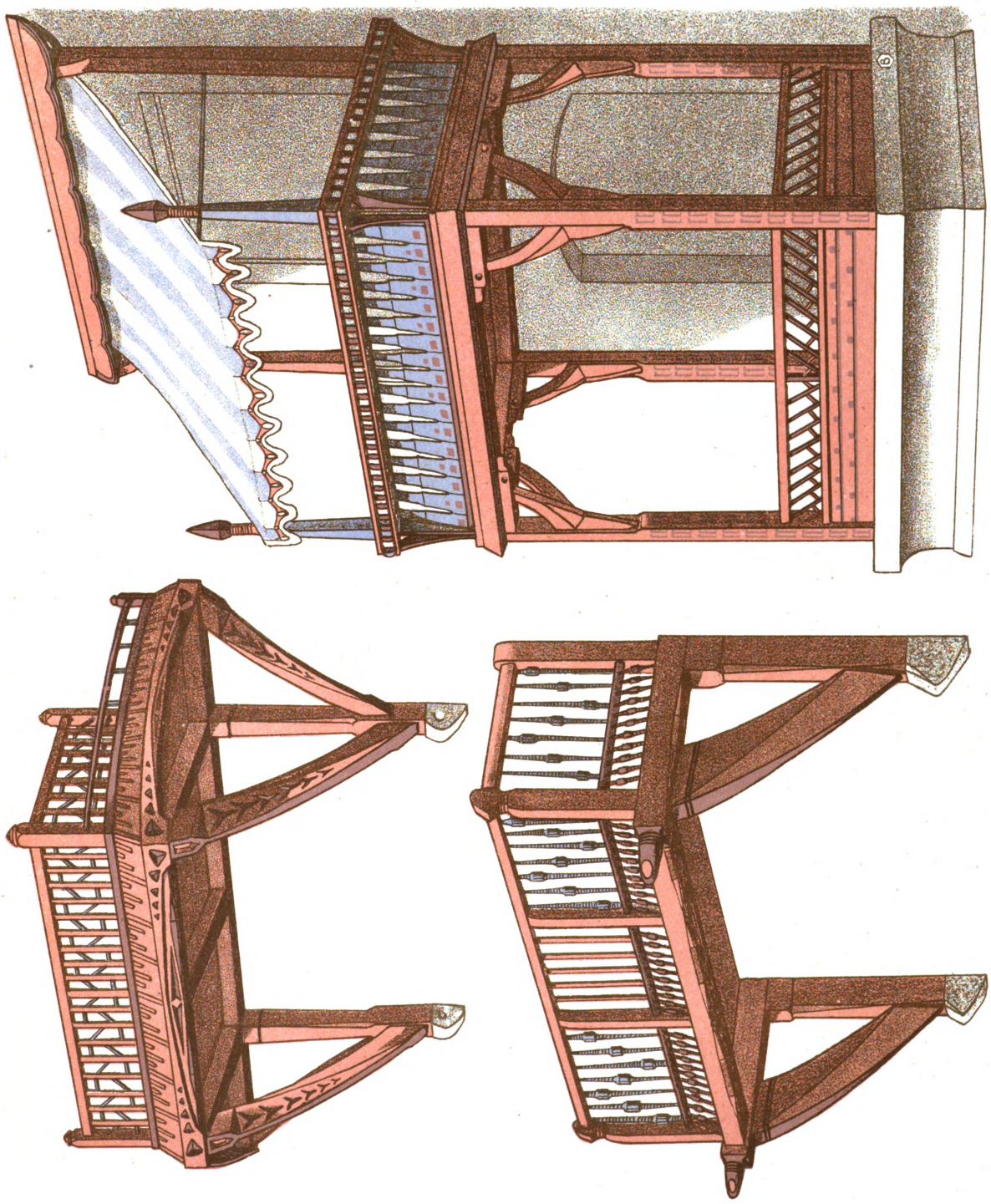

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INV: PATRIZ HUBER-DARMSTADT.

MODERNE BAU FORMEN 1
JULIUS HOFFMANN VERLAG STUTTGART

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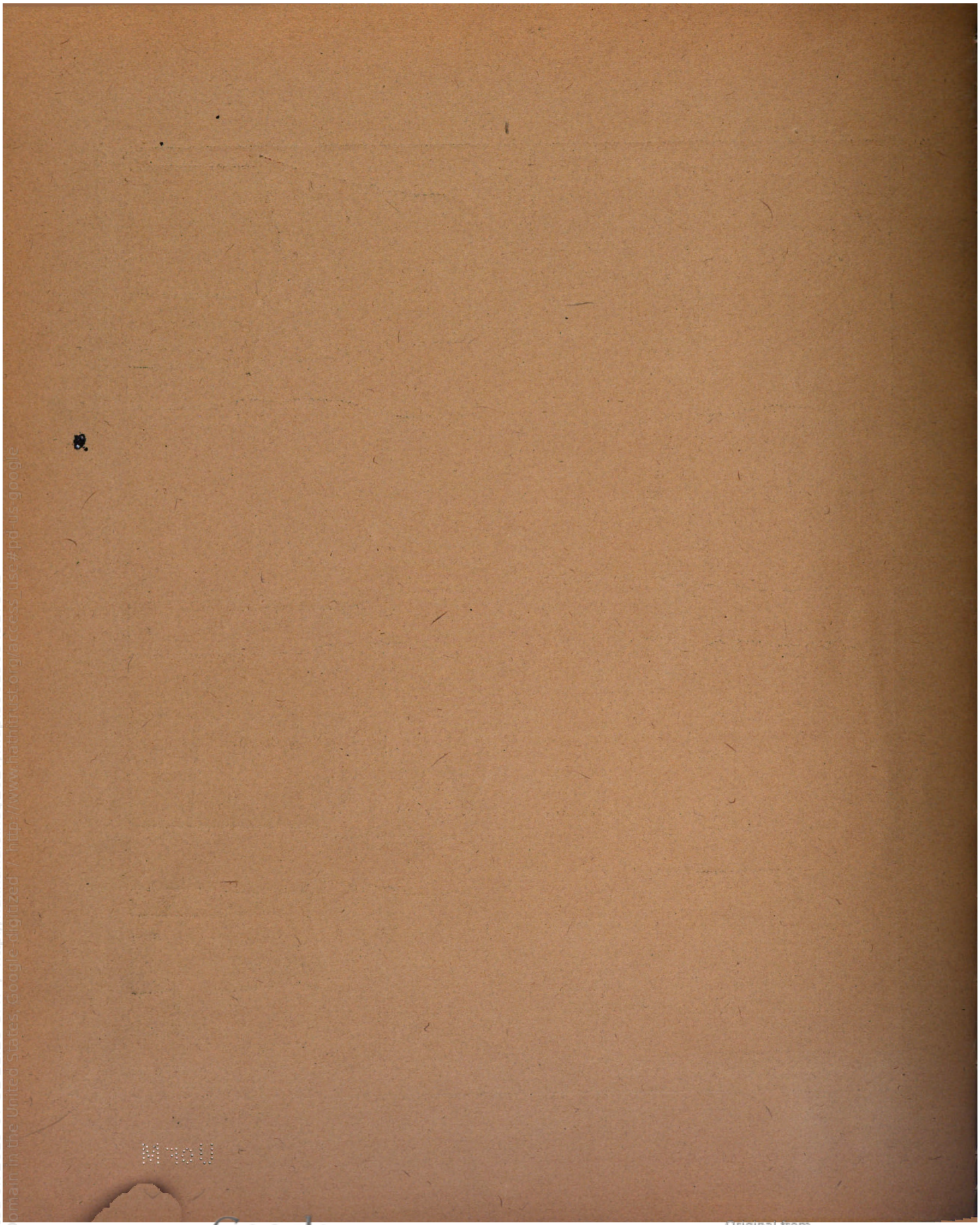

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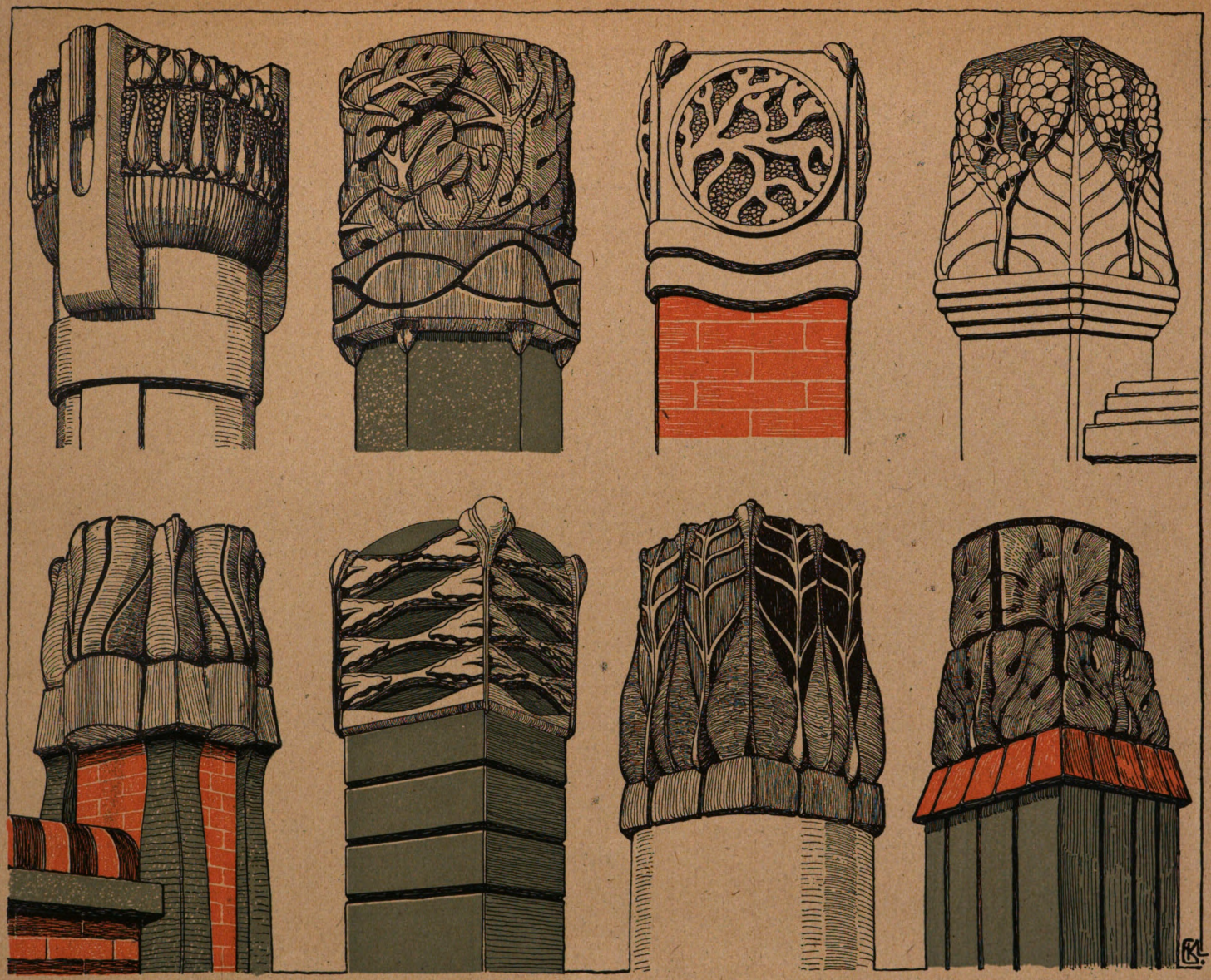

INV: ERICH KLEINHEMPEL - DRESDEN.

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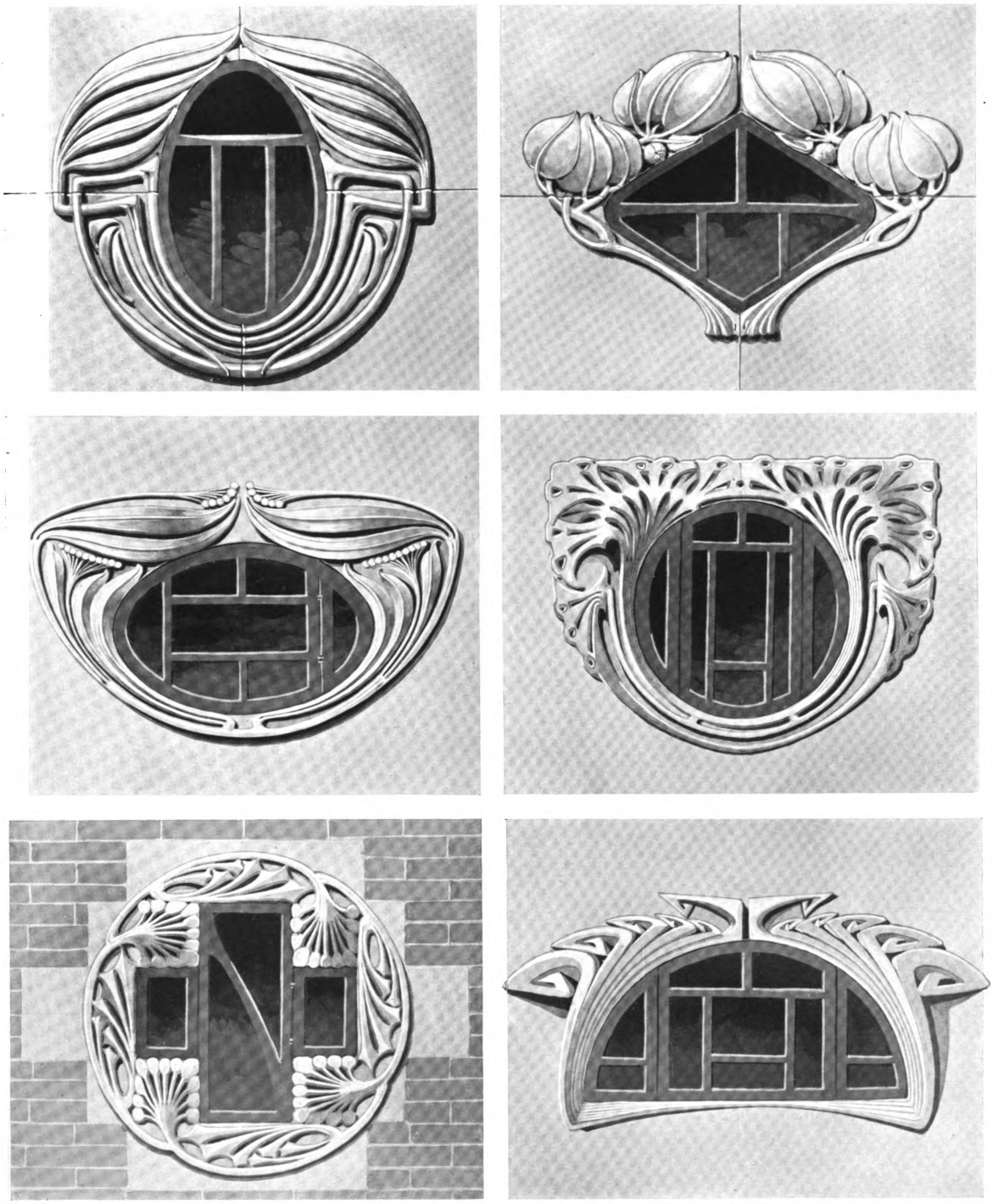

Hoffmann, Stuttgart.

INV: JEAN DESMOULINS · PARIS ·

MODERNE BAU FORMEN 1 JULIUS HOFFMANN VERLAG STUTTGART

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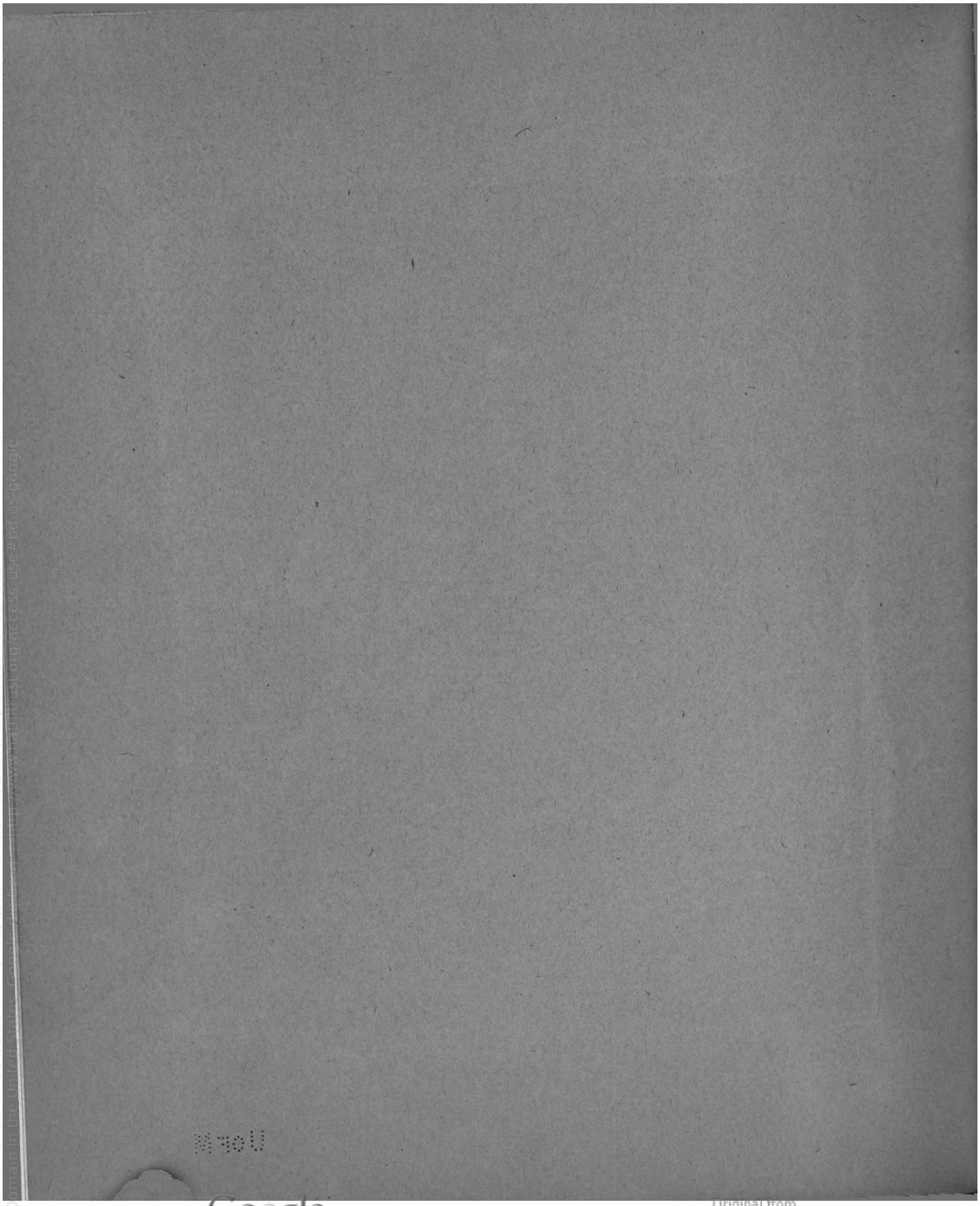

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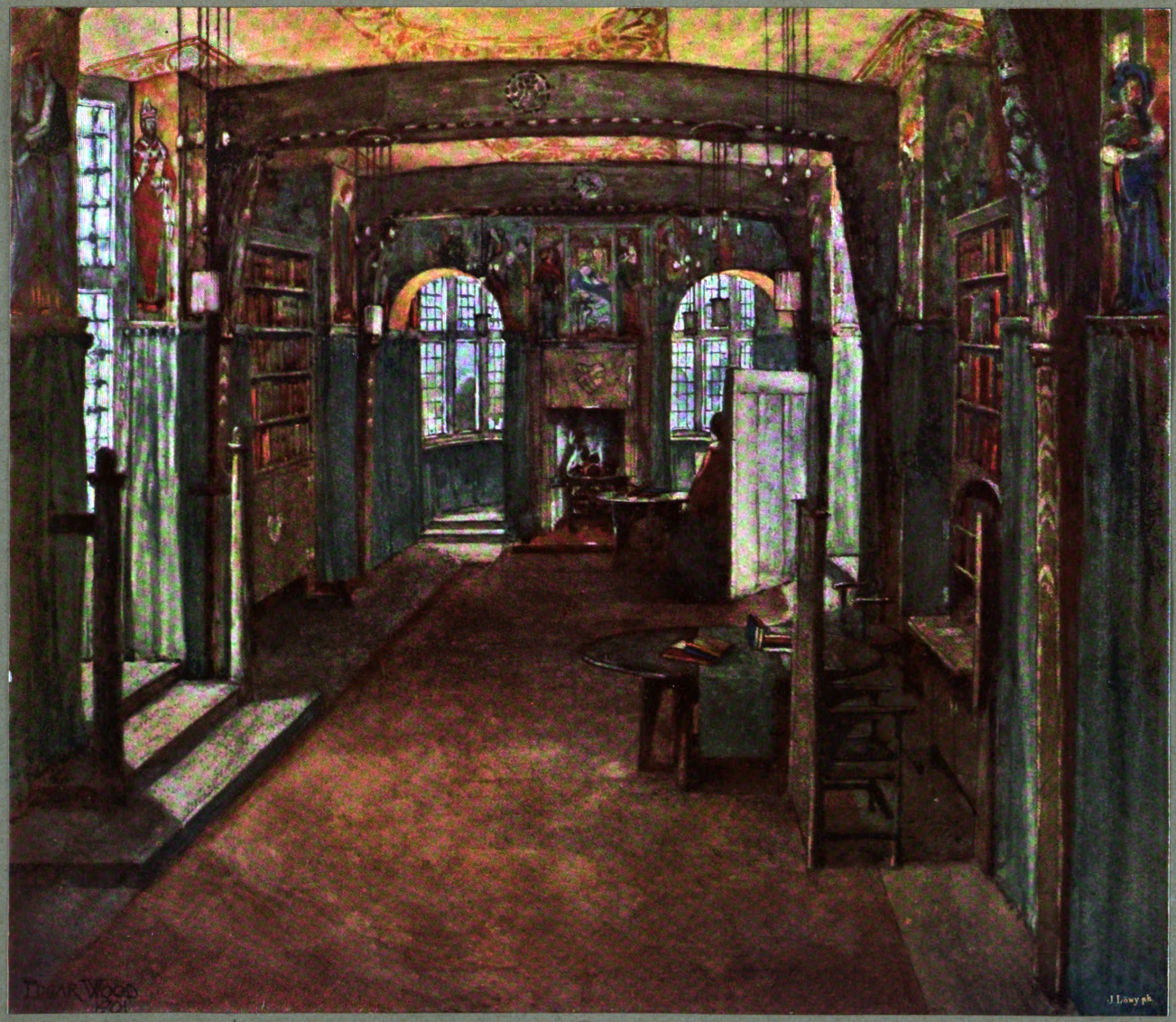

Muus & Geiger, Buchdruckerei., Stuttgart.

INV: EDGAR WOOD · LONDON ·

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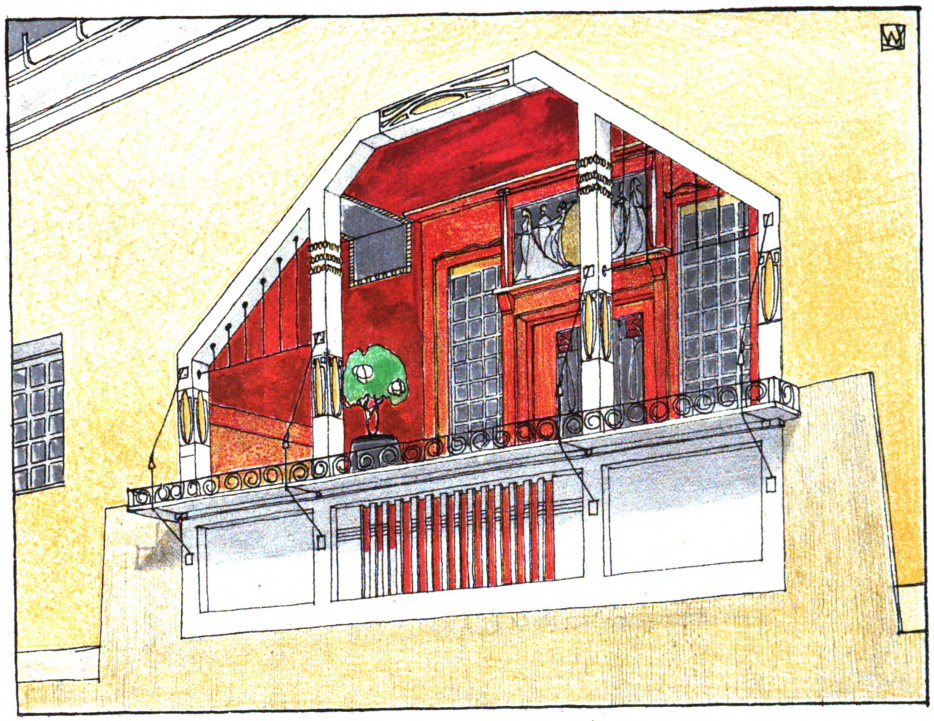

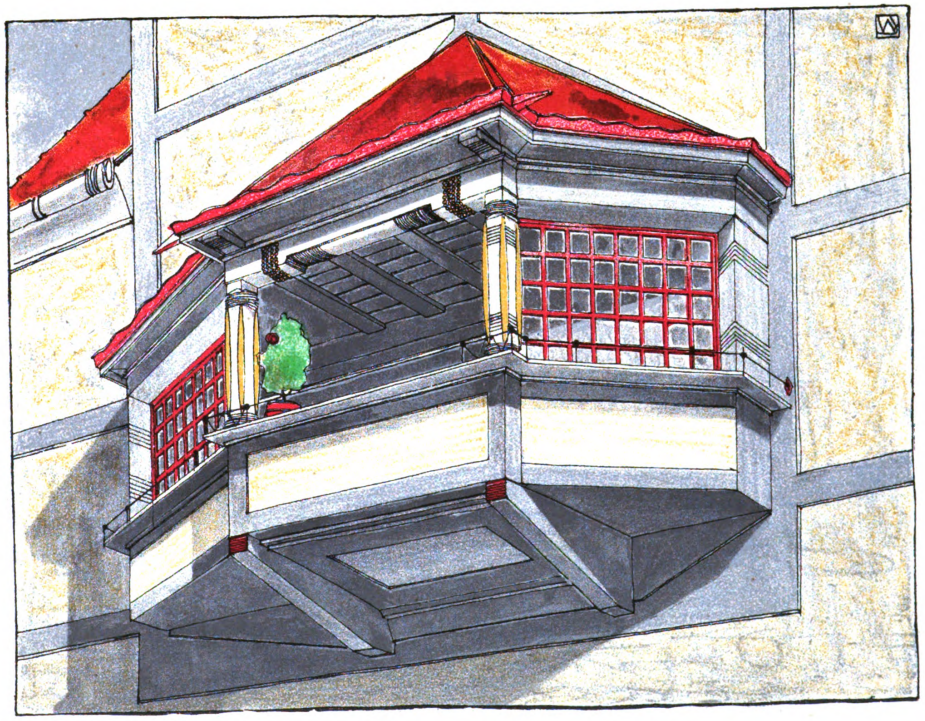

ART · ANST · EMIL HOCHDANZ · STUTTGART

INV · WILHELM JOCHEM DARMSTADT ·

MODERNE BAU FORMEN 1
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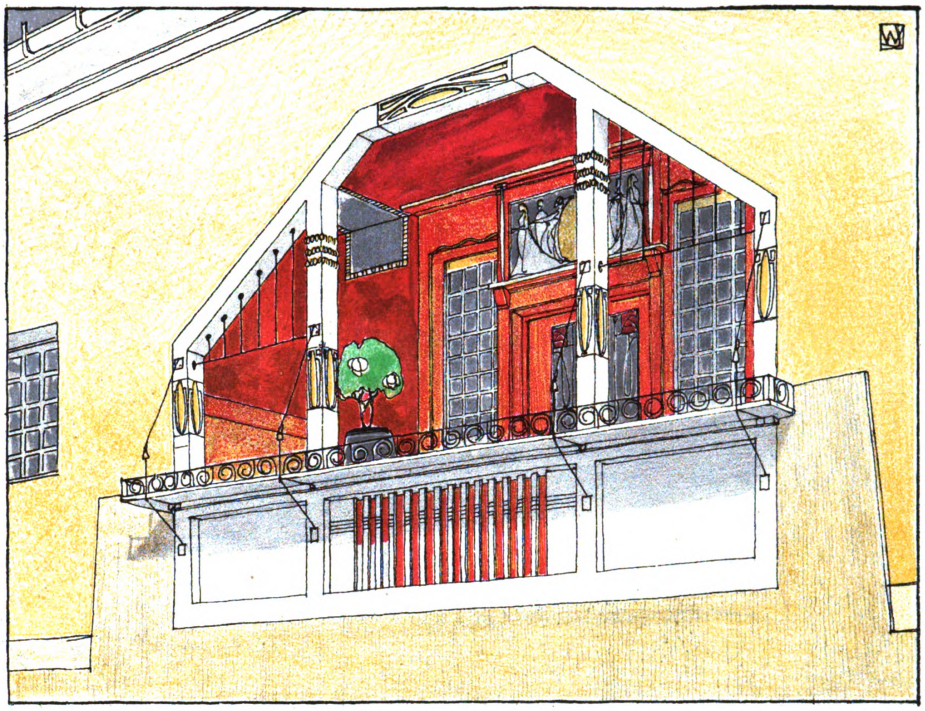

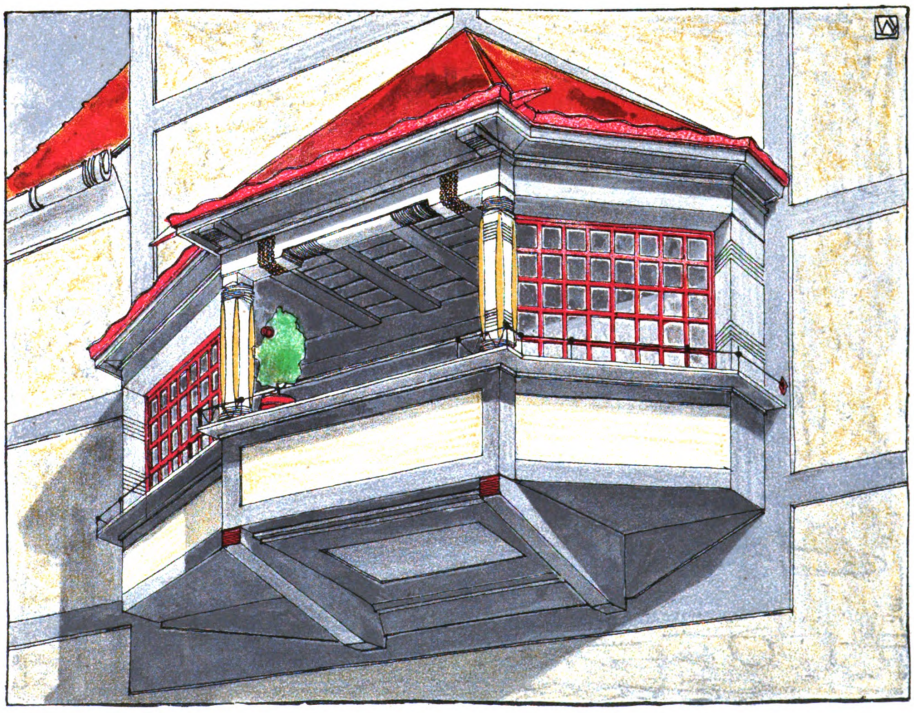

ART · ANST · EMIL KOCHDANZ · STUTTGART

INV · WILHELM JOCHEM DARMSTADT ·

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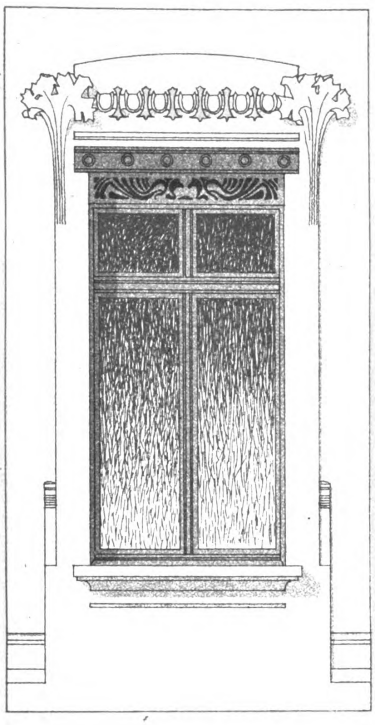

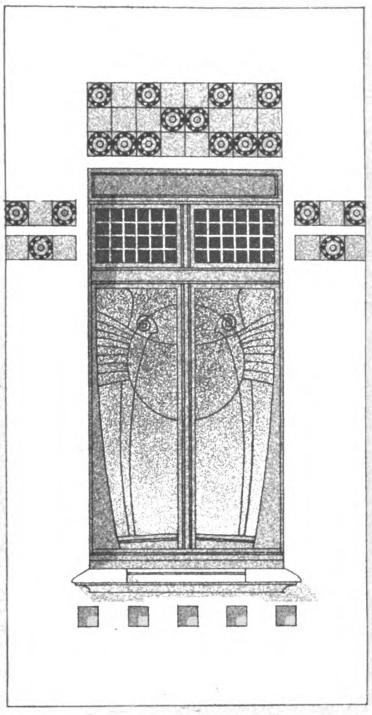

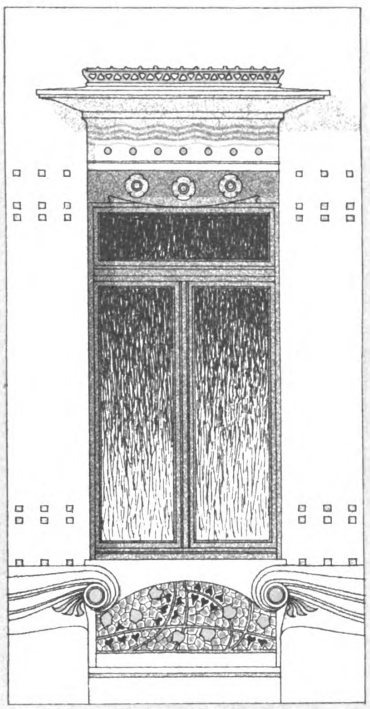

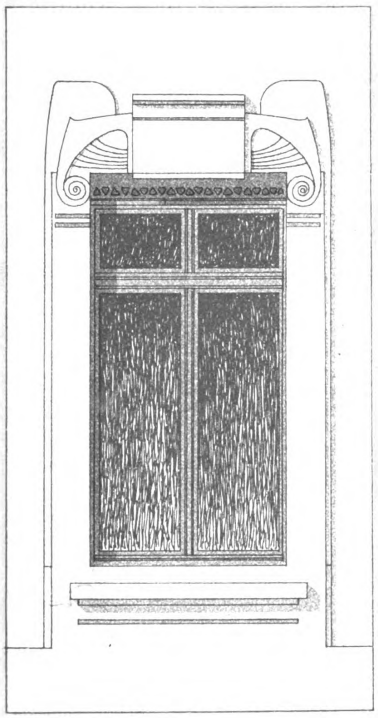

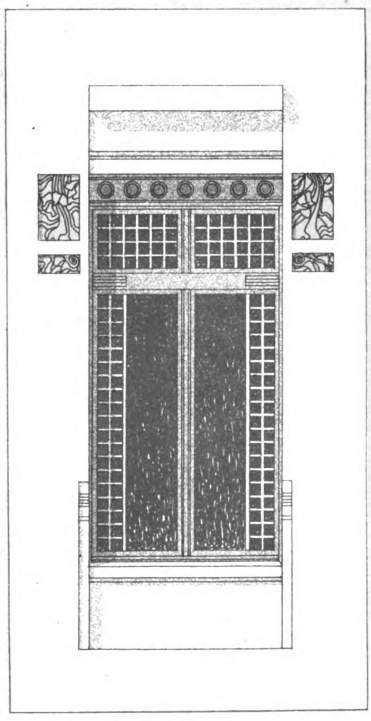

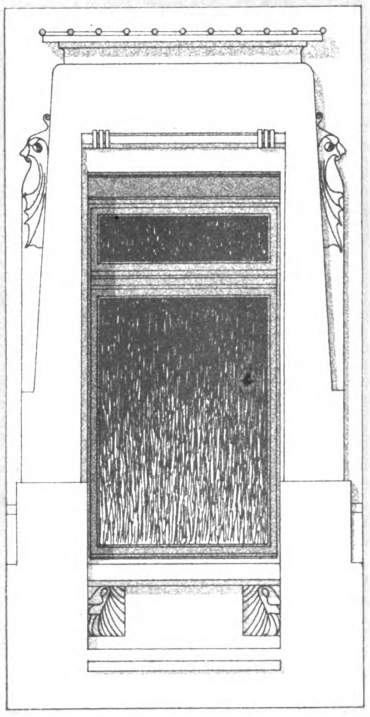

ART-ANST-EARL HOCHDANZ-STUTTGART.

ÍNV: MARCELLUS KAMMERER-WIEN.

MODERNE BAU FORMEN 1
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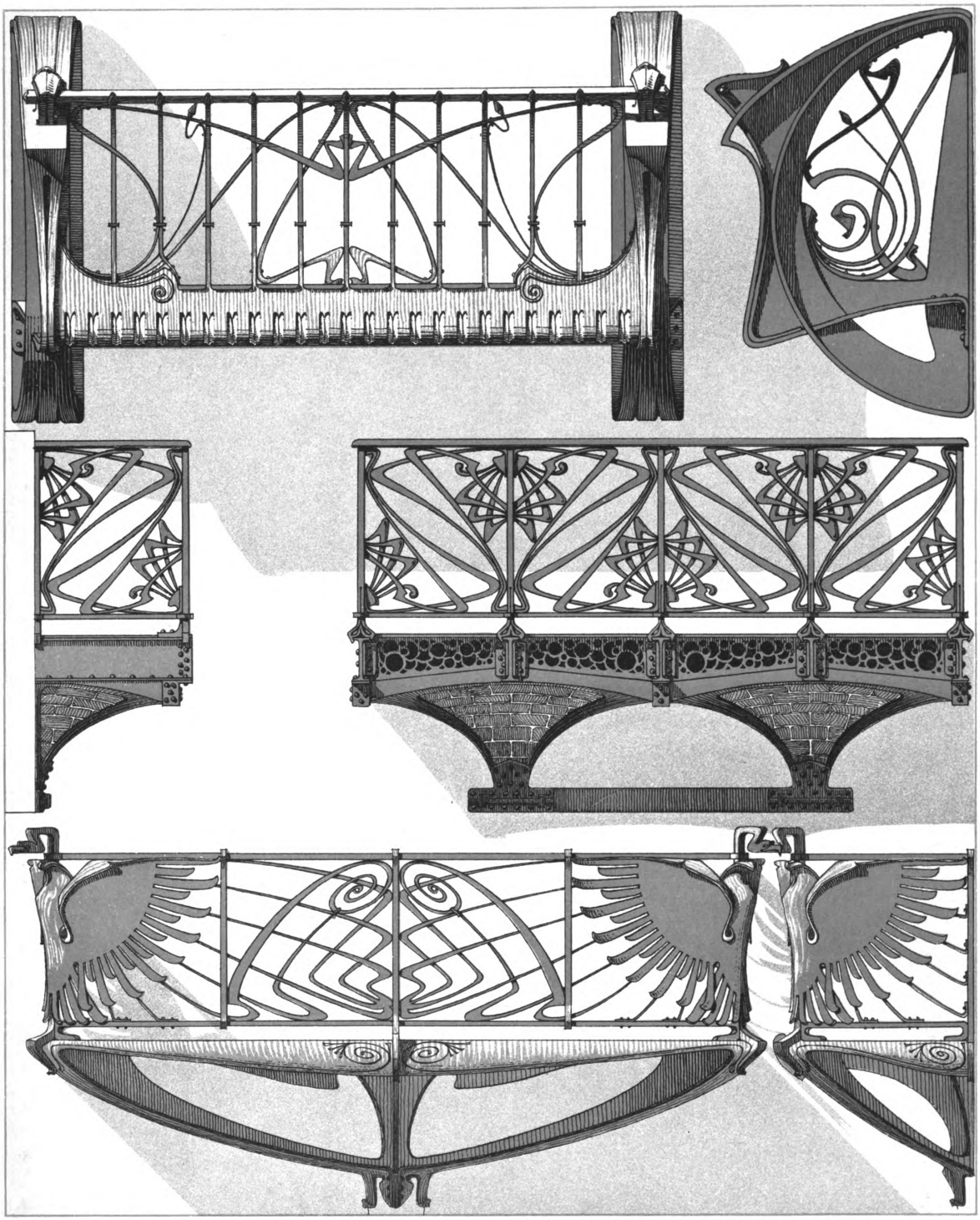

INV: MAXIME ROISIN · PARIS

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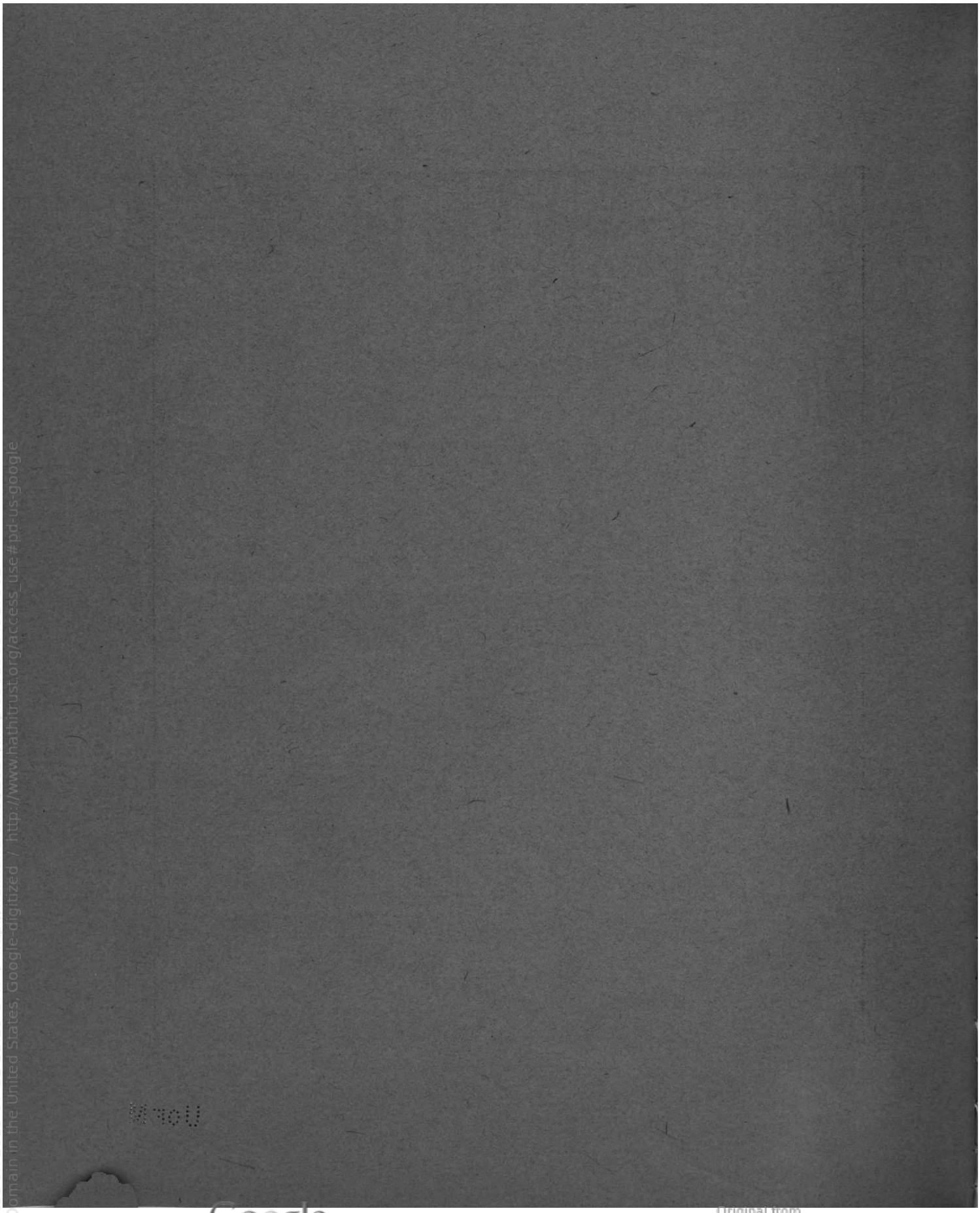

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Muns & Geiger, Buchdruckerei., Stuttgart.

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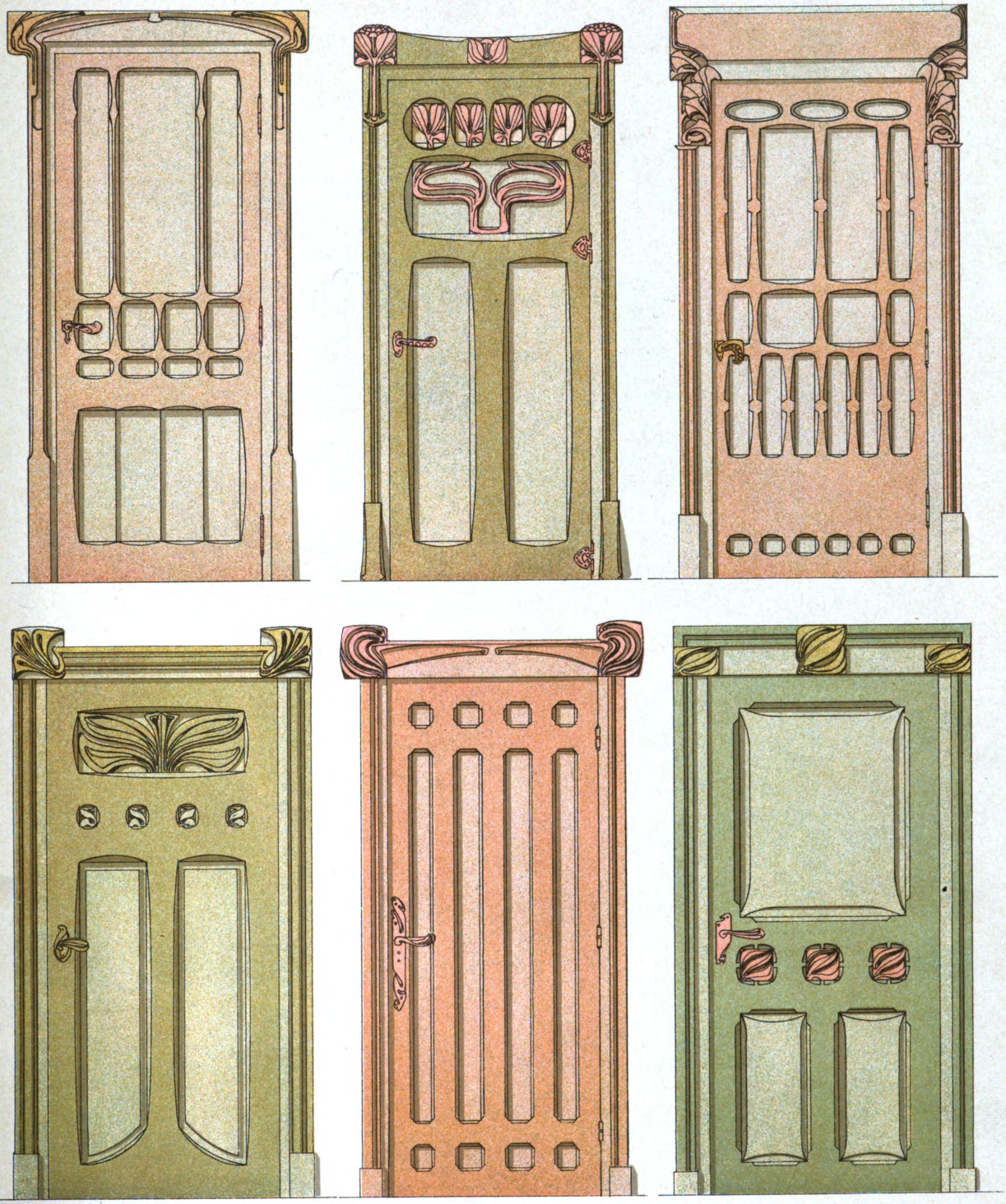

ART-ANST-EMIL HOCHPARTZ-STUTTGART.

INV: J-HEBRARD-PARIS.

MODERNE BAU FORMEN 1 JULIUS HOFFMANN VERLAG STUTTGART.

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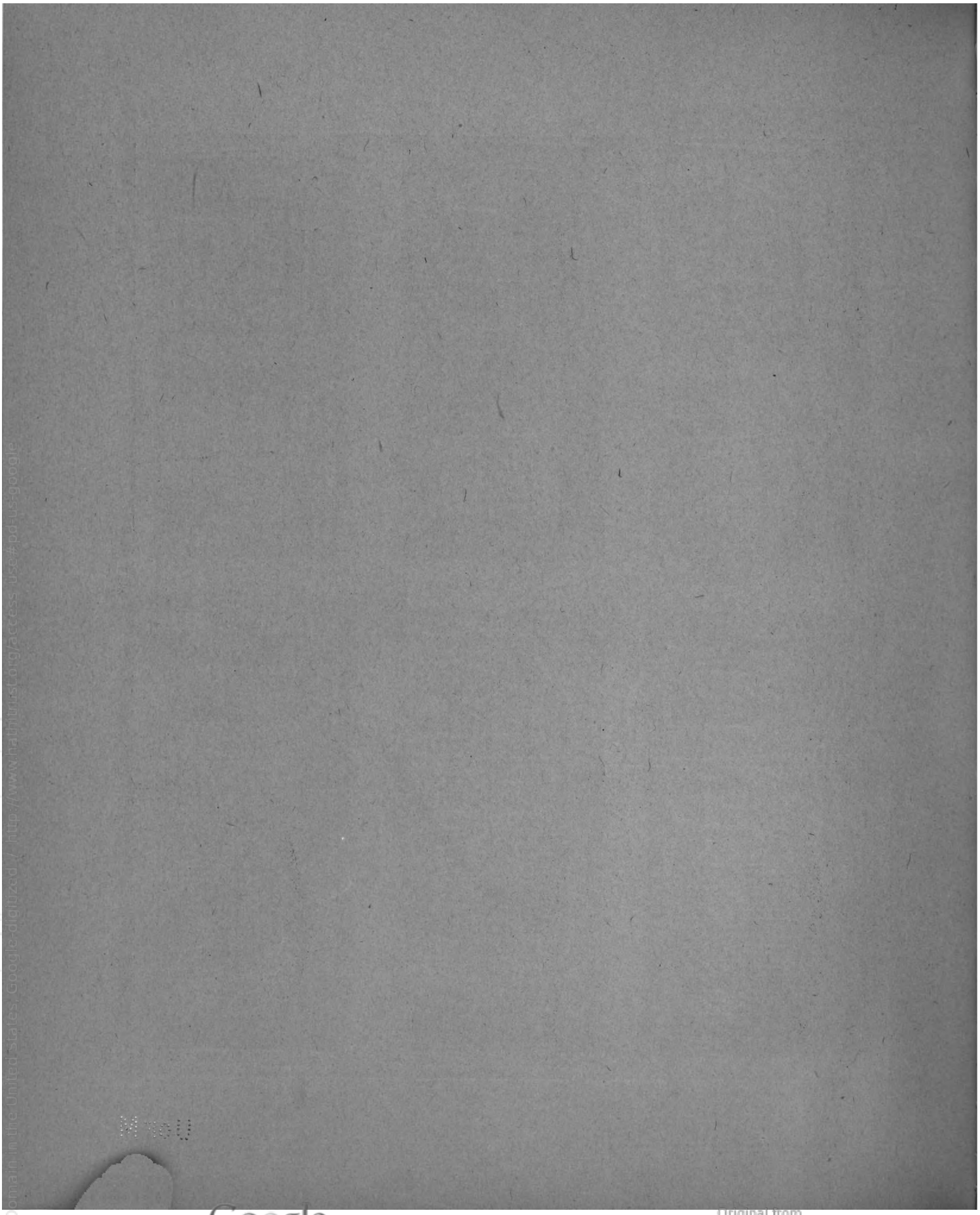

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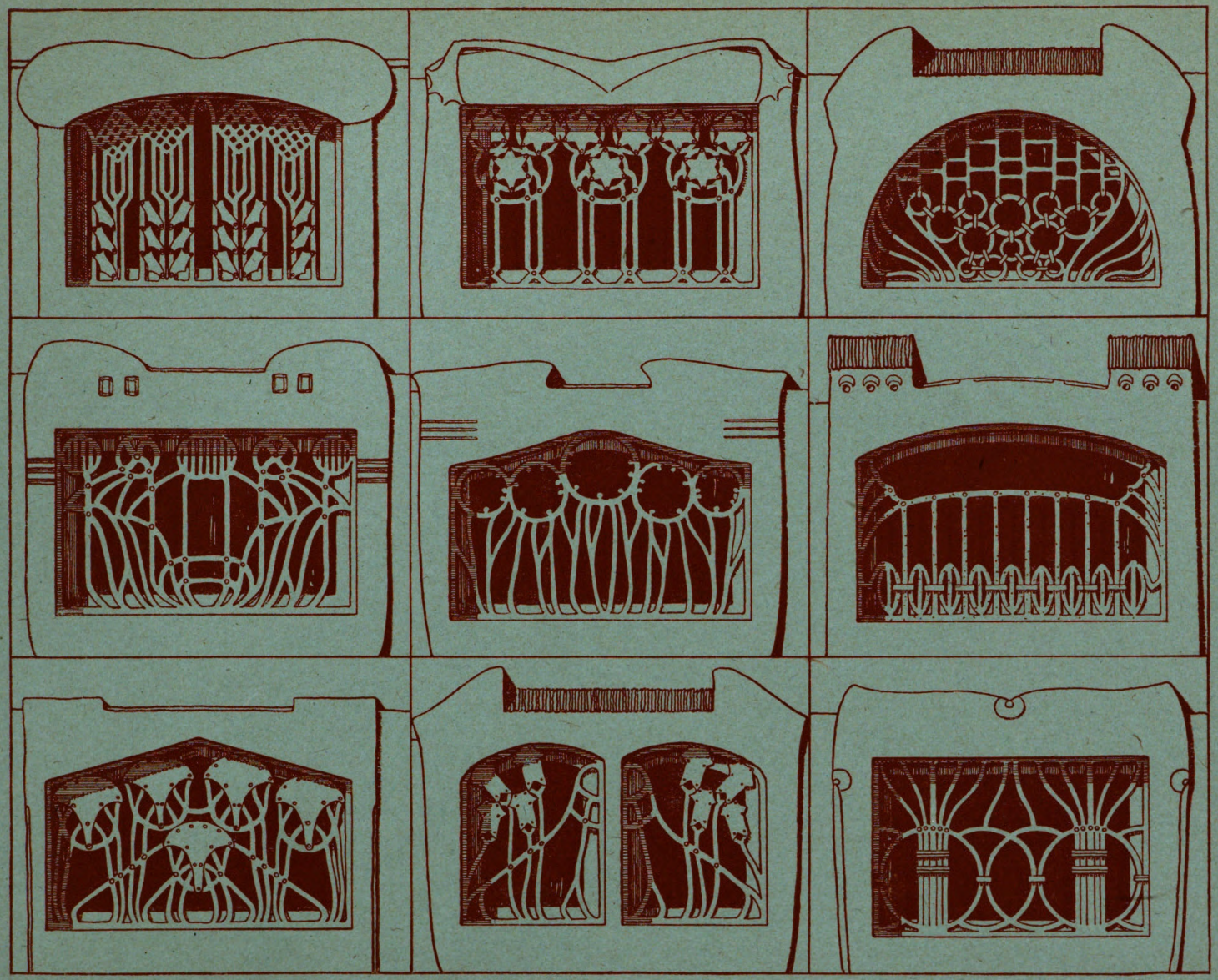

Hoffmann, Stuttgart.

INV: OTTO BAURIEDL · MÜNCHEN ·

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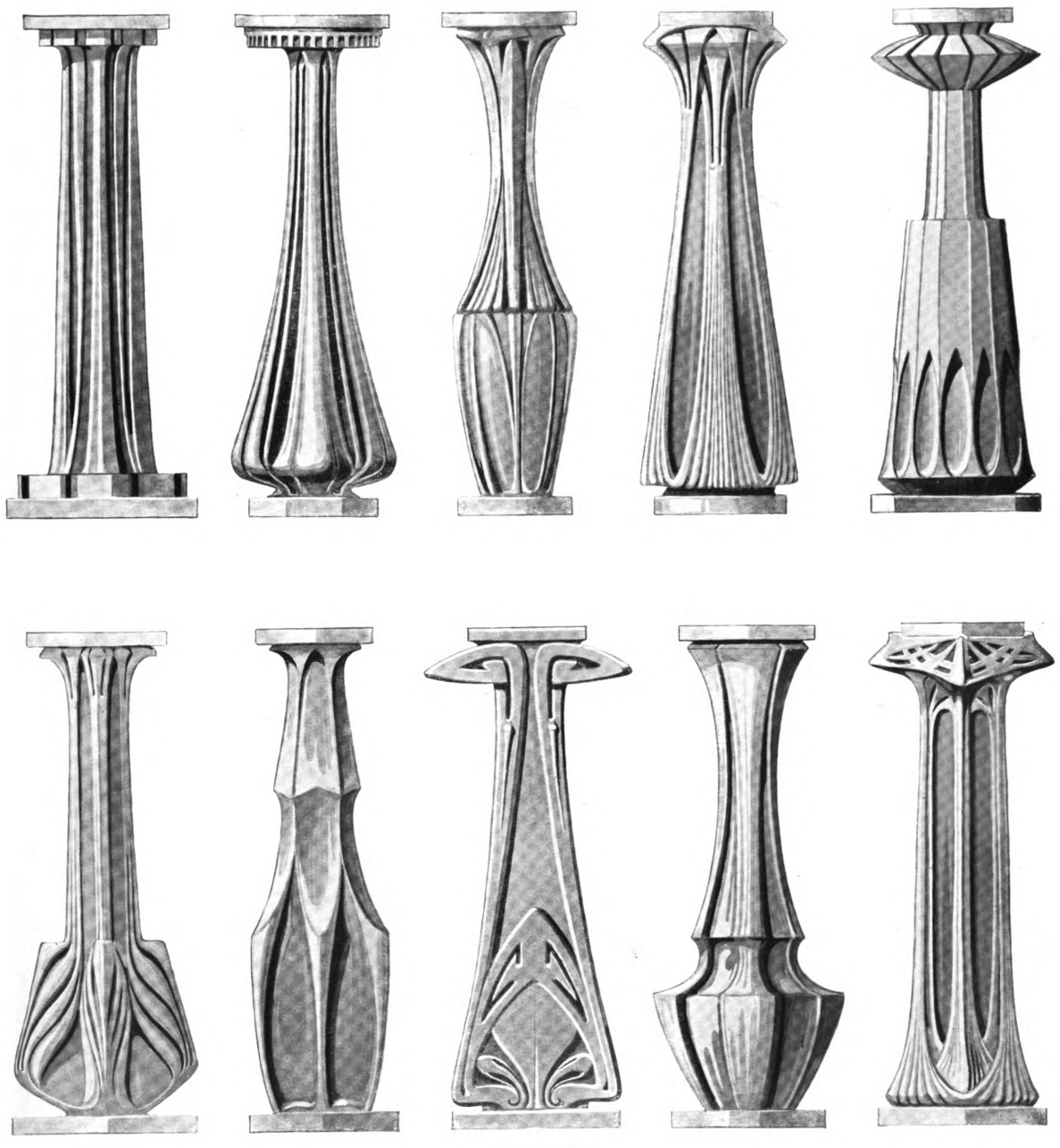

Hoffmann, Stuttgart.

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INV: P.GAUBIL PARIS

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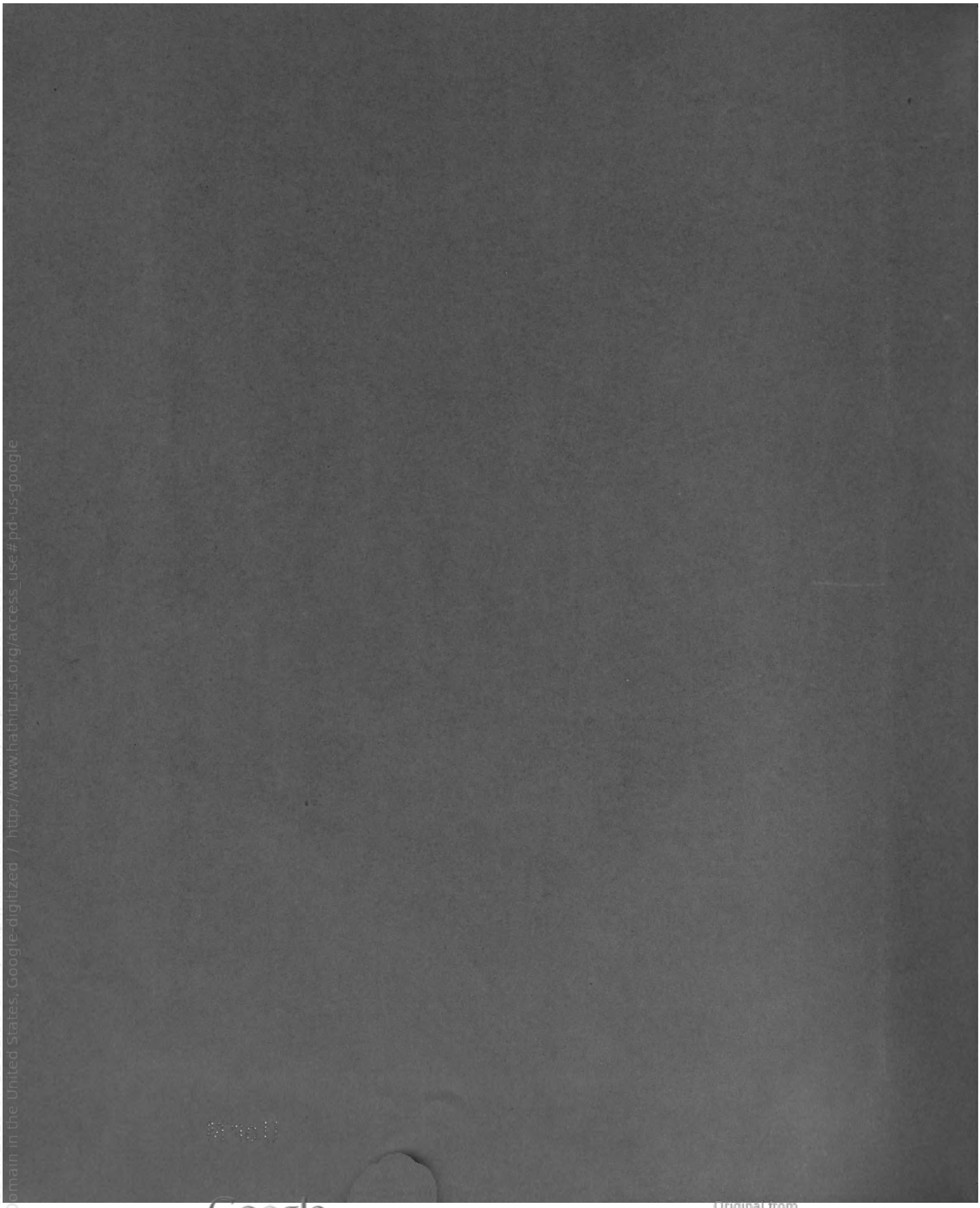

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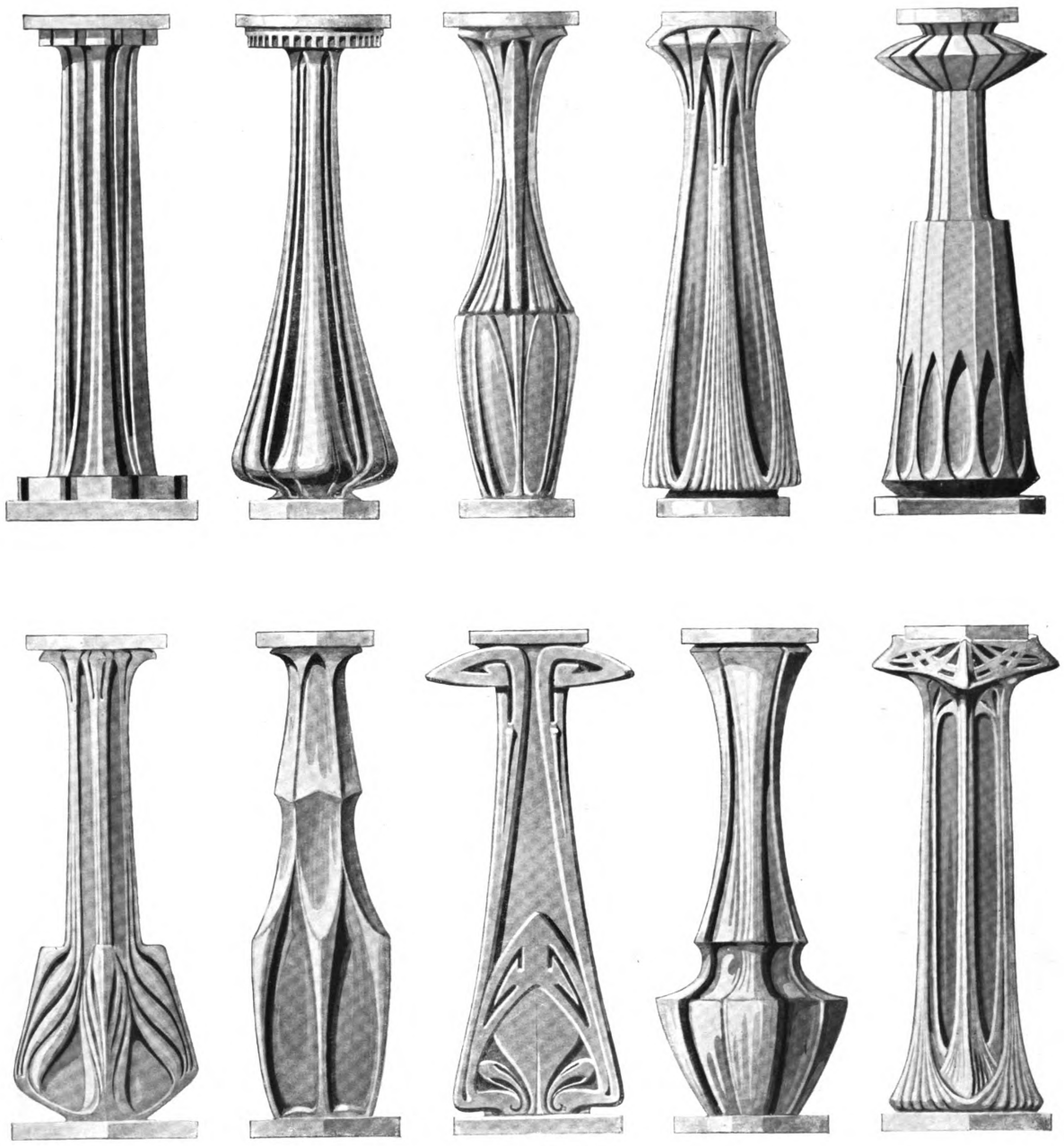

Hoffmann, Stuttgart.

İNV: P.GAUBİL·PARİS·

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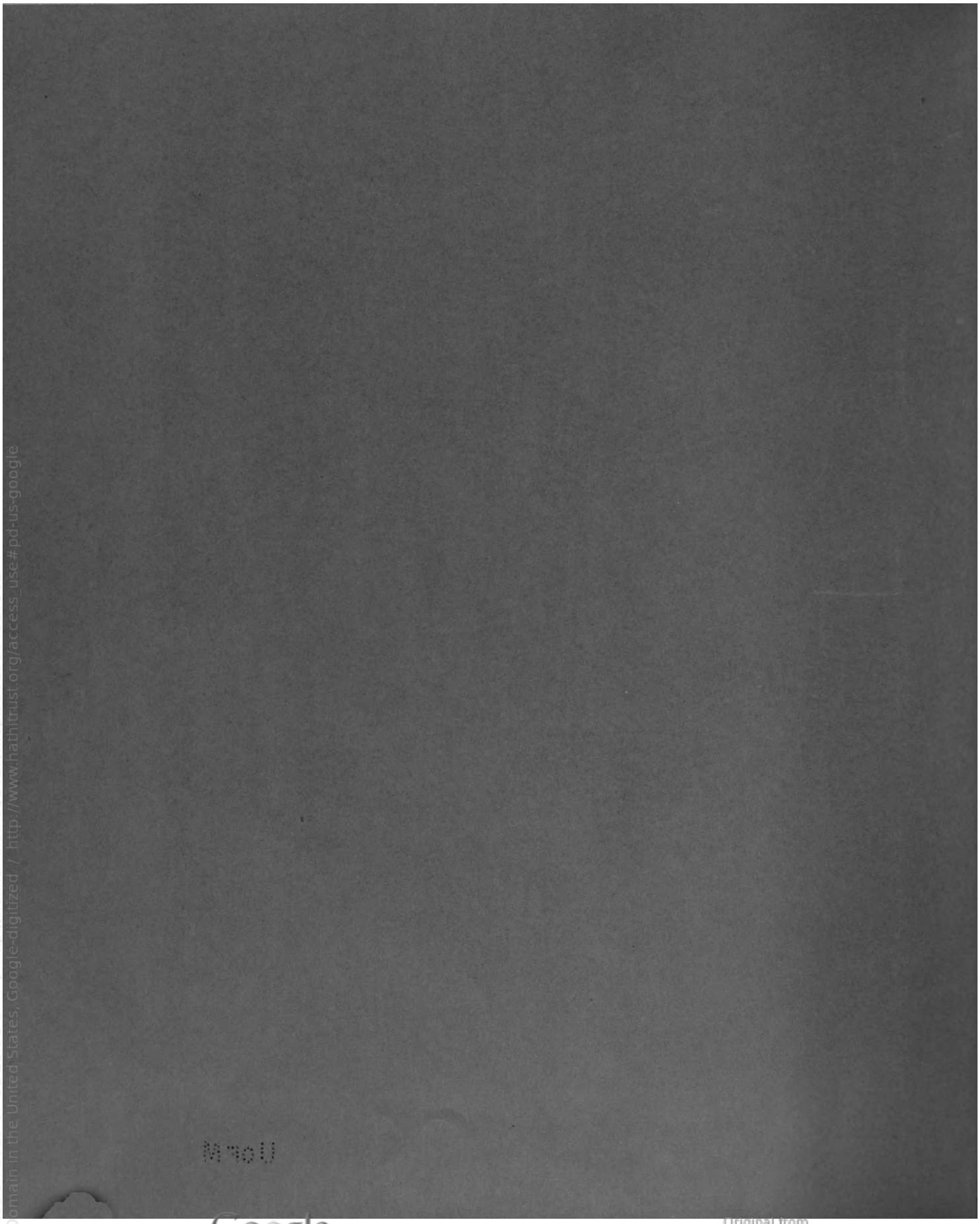

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Art. Anst. Emil Hochdanz, Stuttgart.

INV:MAC·LACHLAN·STUTTGART·

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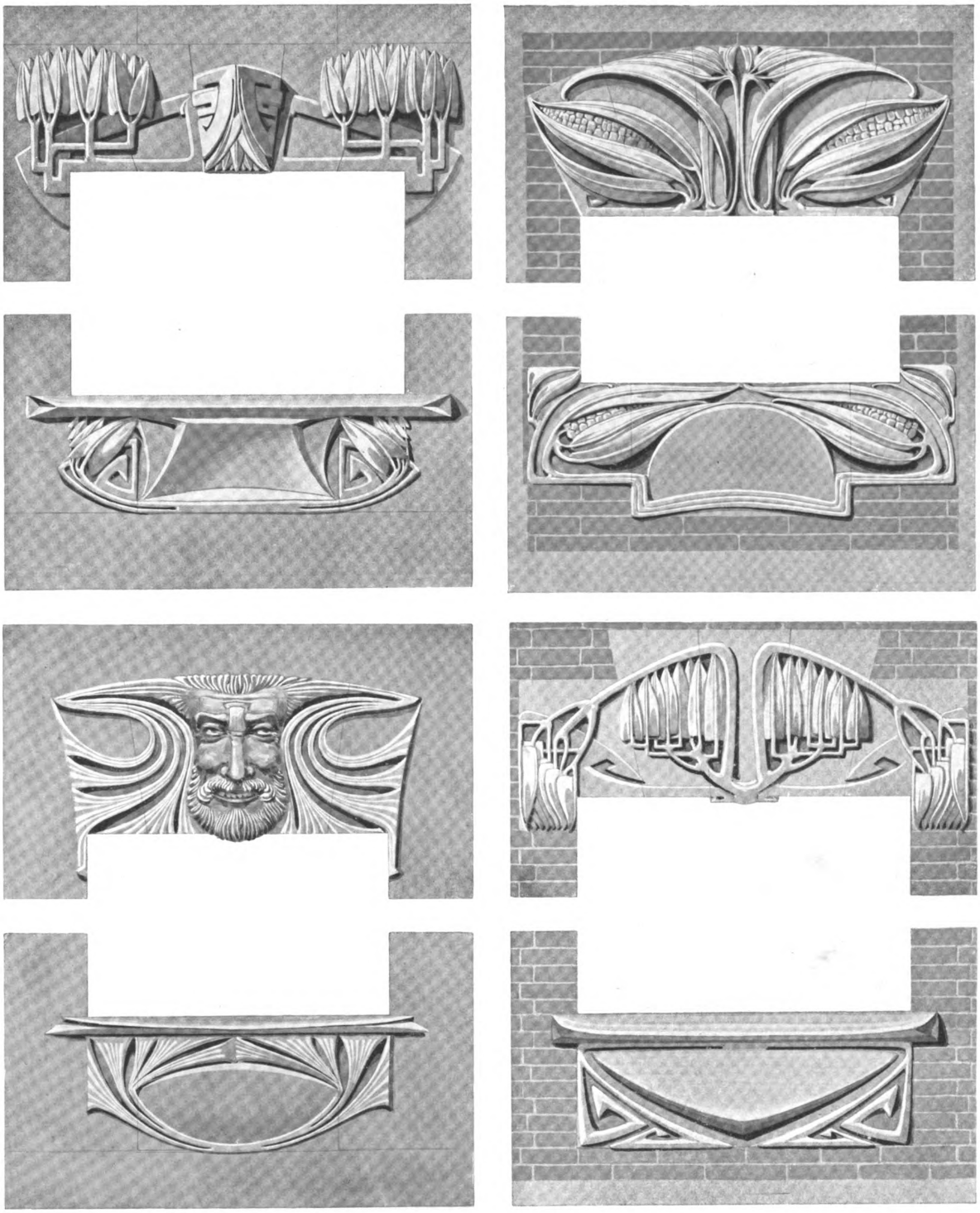

İNV: JEAN DESMOULİNS · PARİS ·

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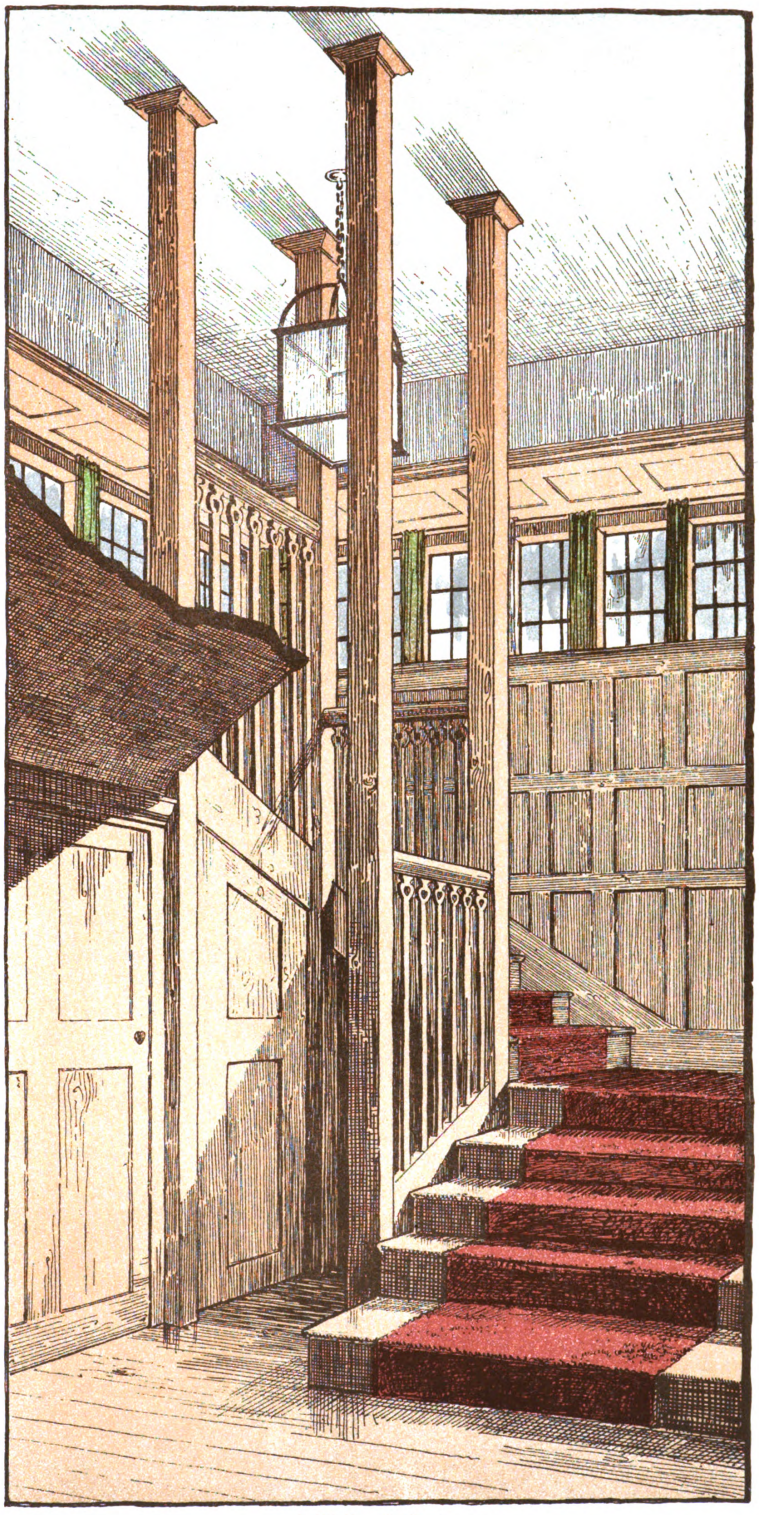

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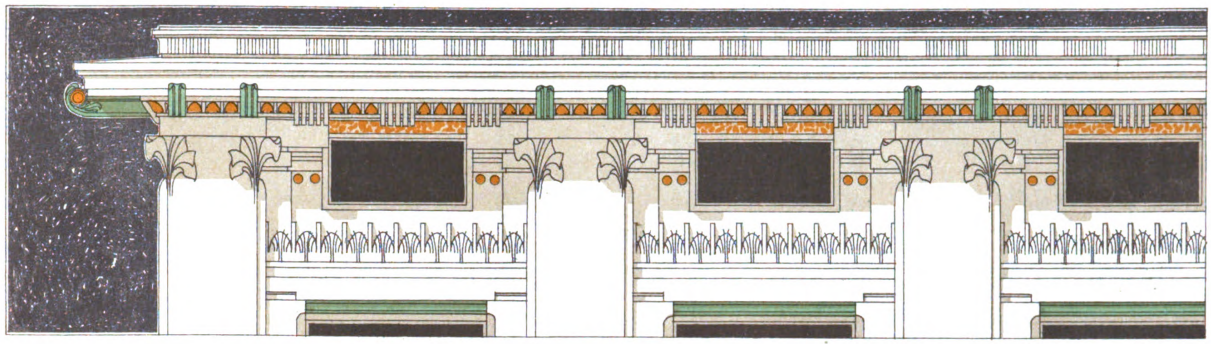

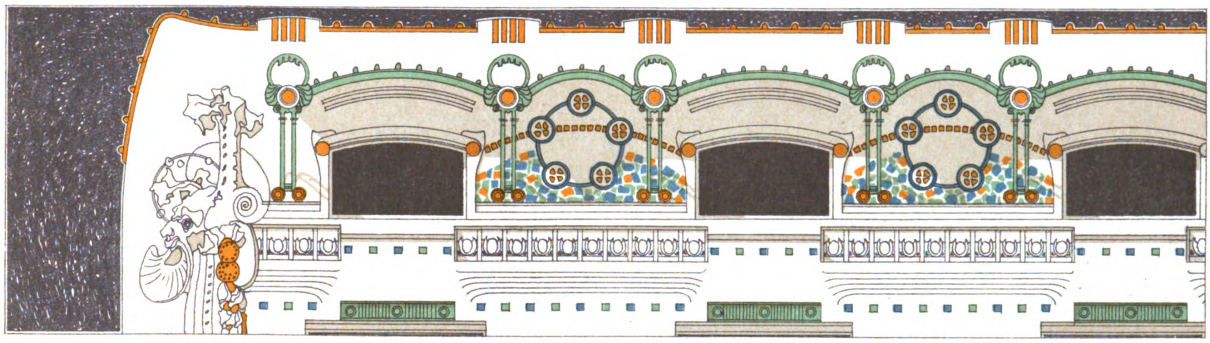

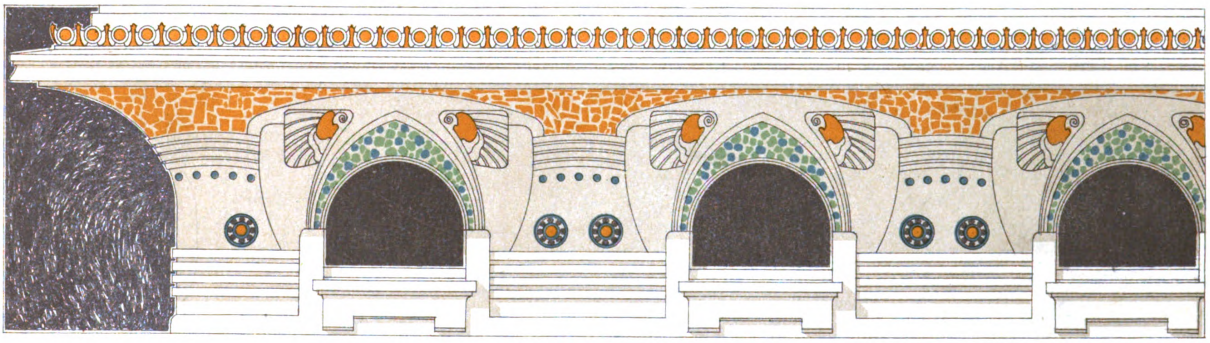

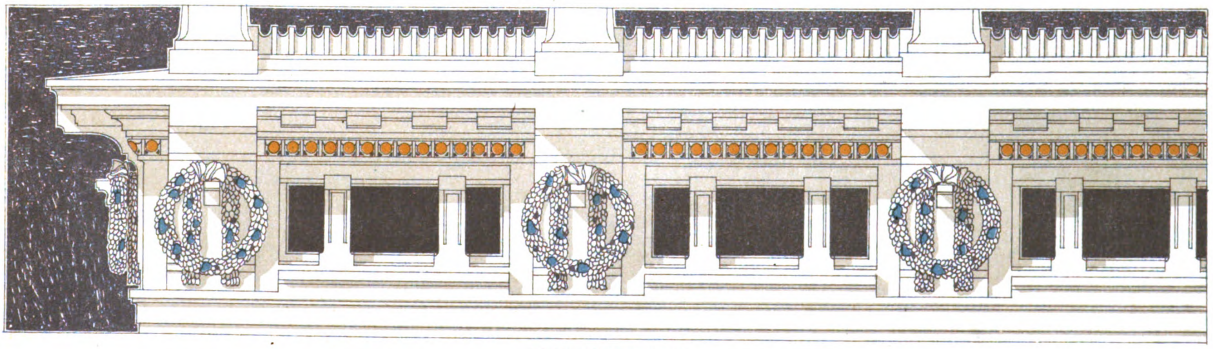

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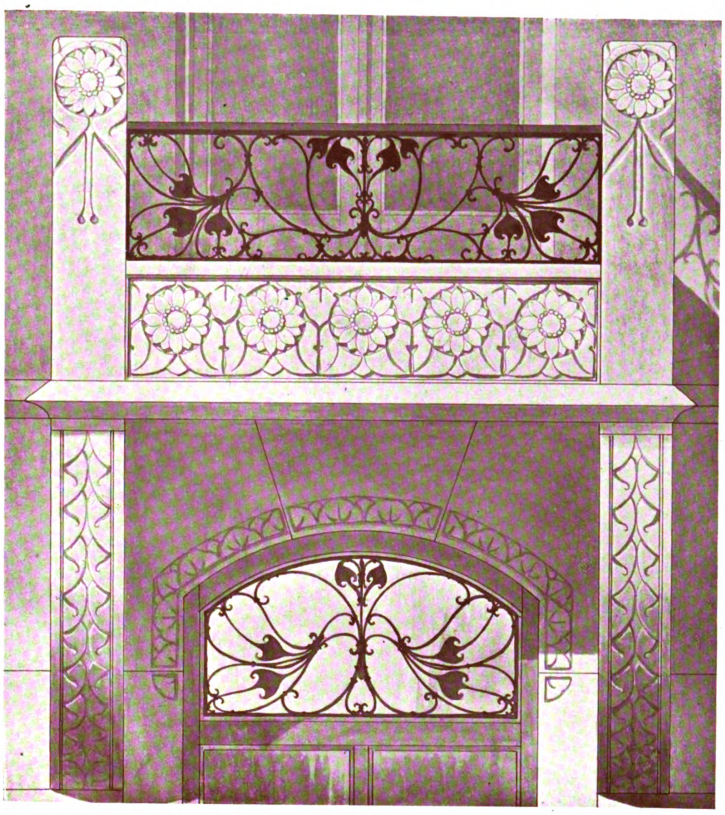

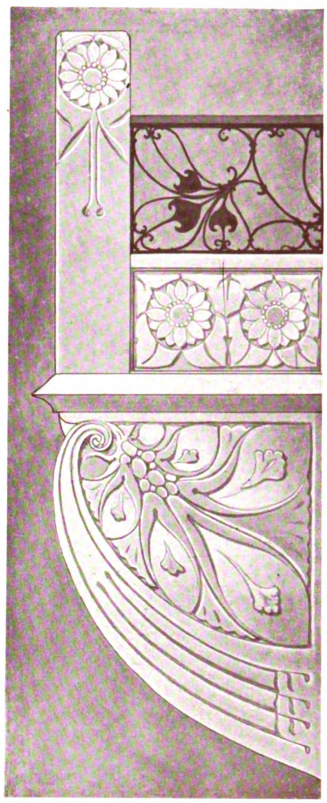

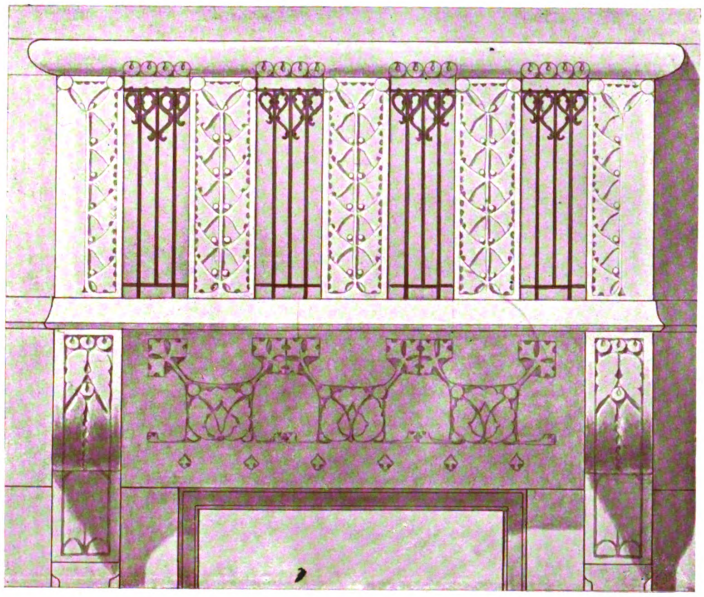

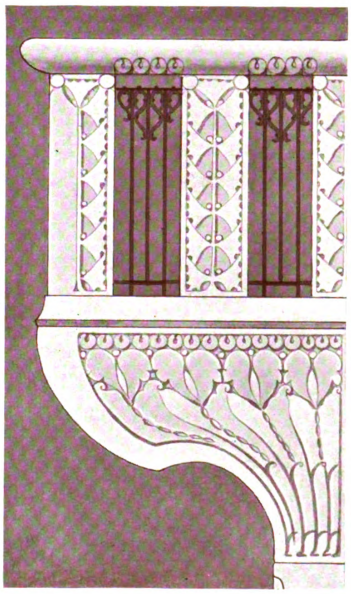

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INV: I·B·HEUKELOM·AMSTERDAM·

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STUTTGARTER VEREINS-BUCHDRUCKEREI.

INV: PATTEN WILSON · LONDON ·

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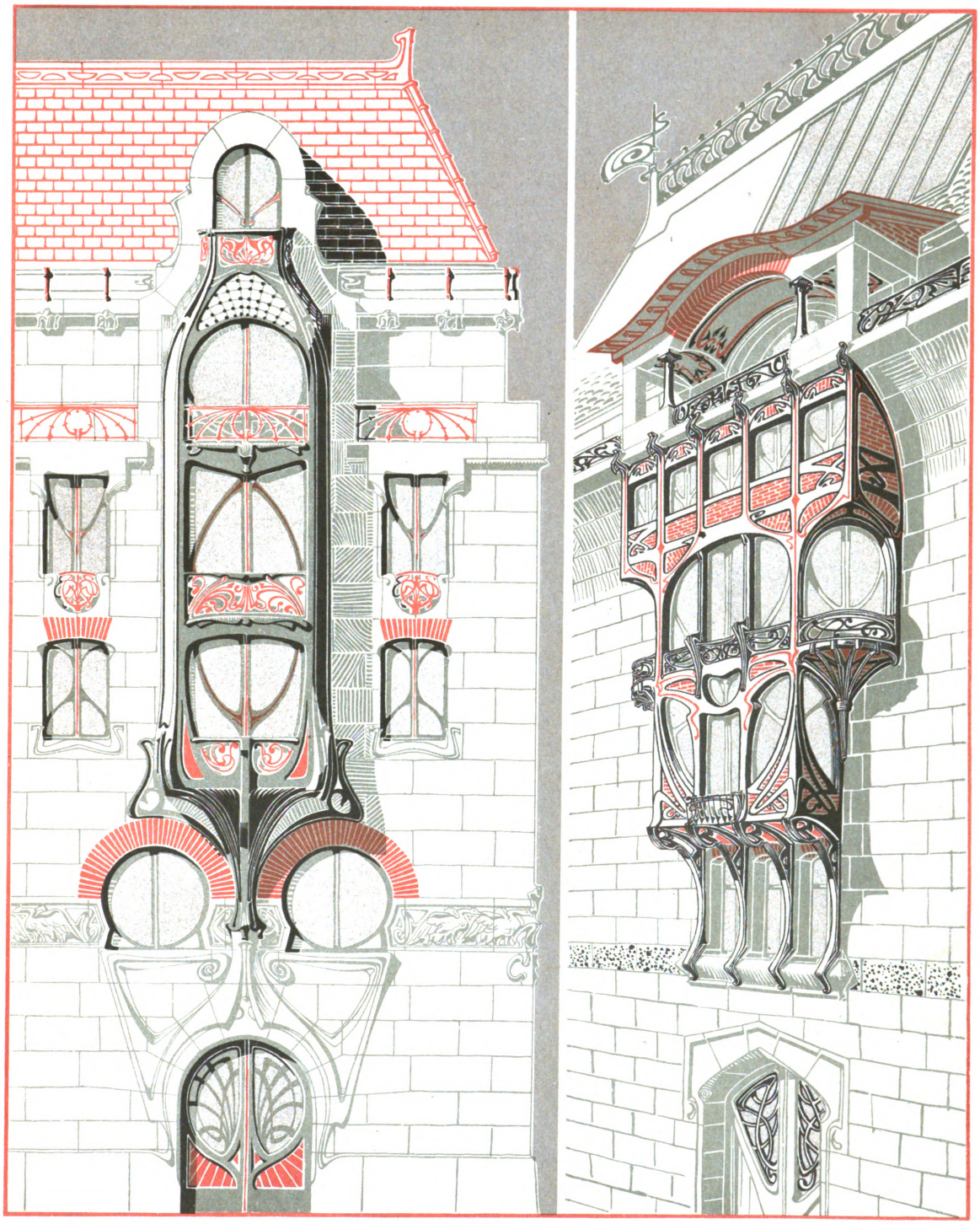

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INV: MAXIME ROISIN · PARIS

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INV: M·I·GRADL-STUTTGART-

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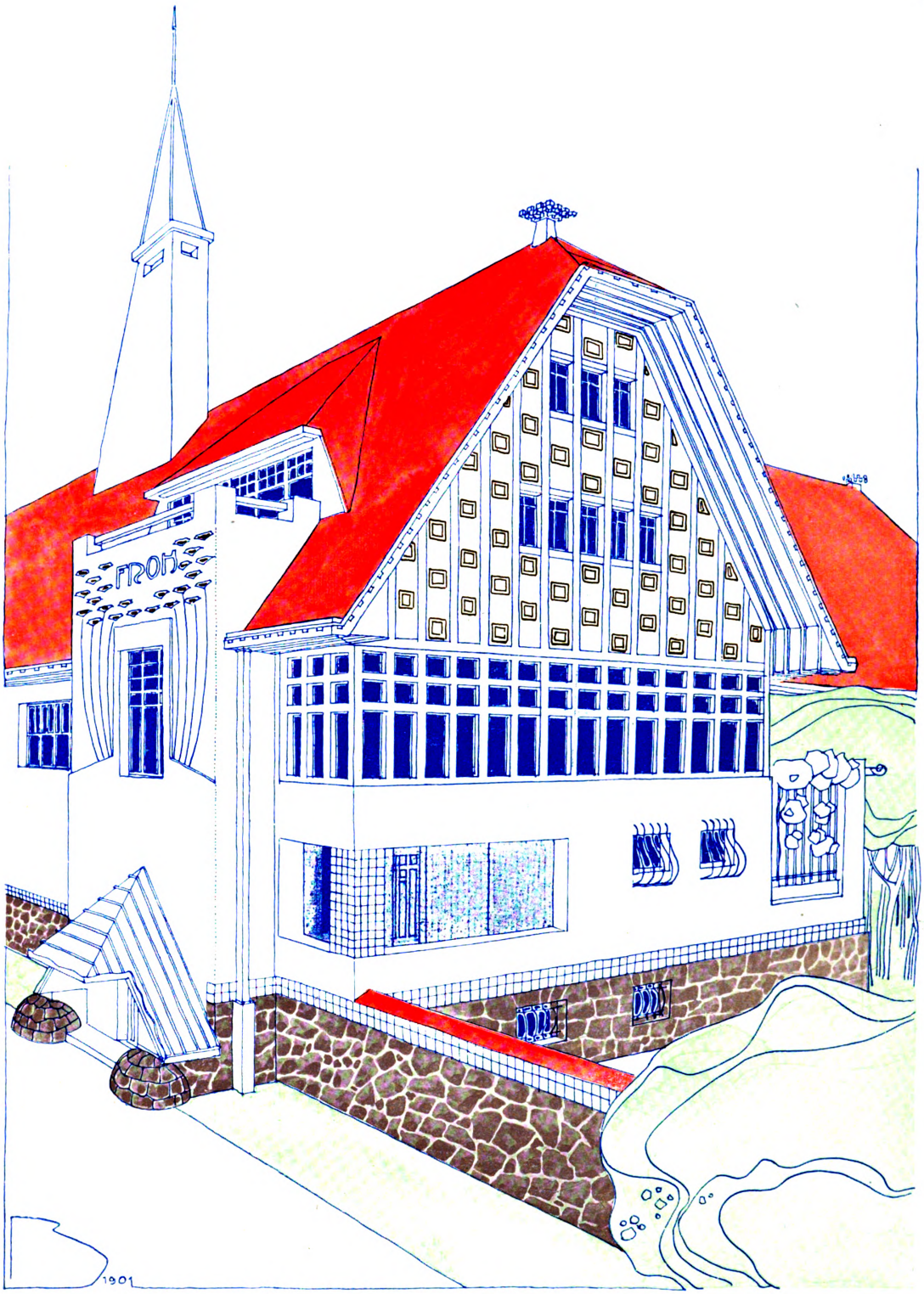

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KUNZ & MEIBER, STUTTGART.

INV: LEOPOLD BAUER·WIEN·

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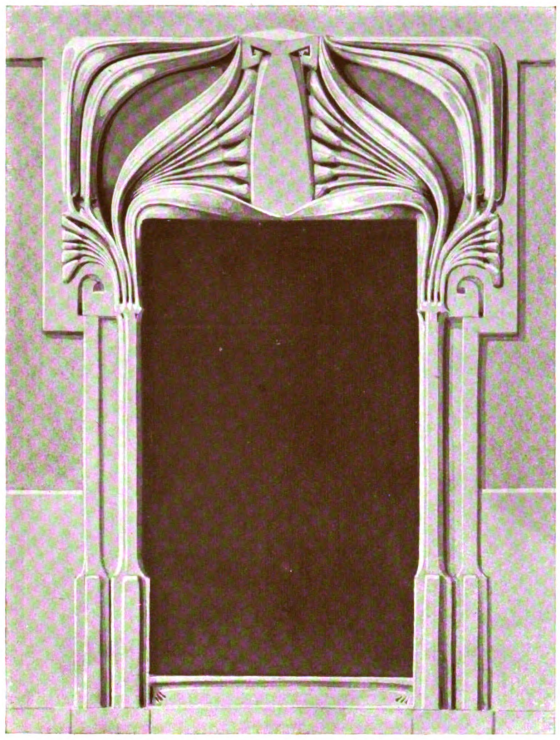

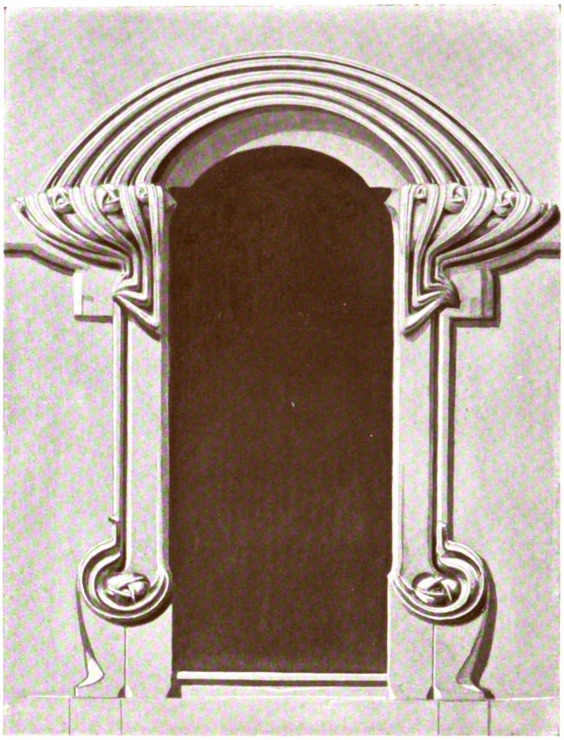

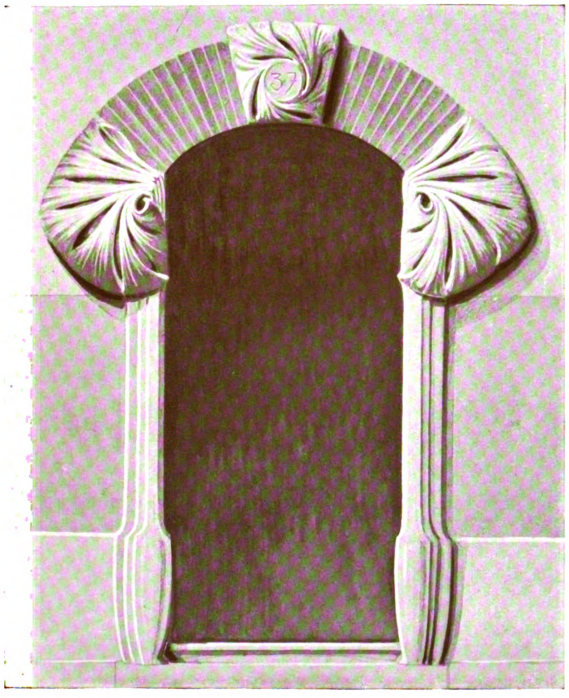

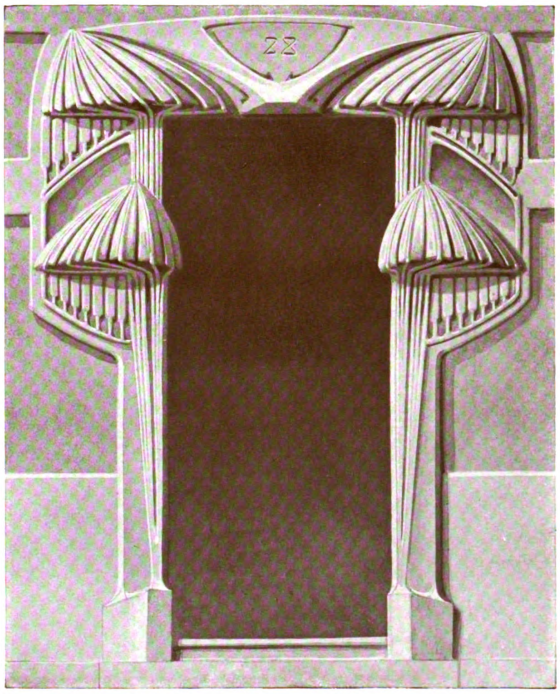

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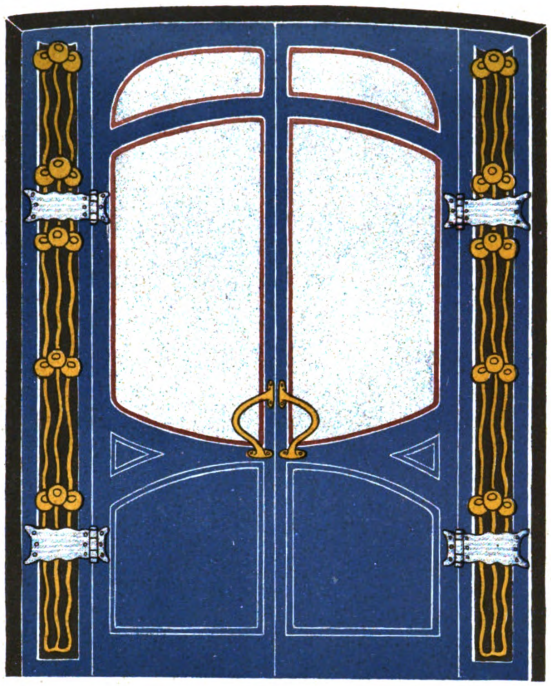

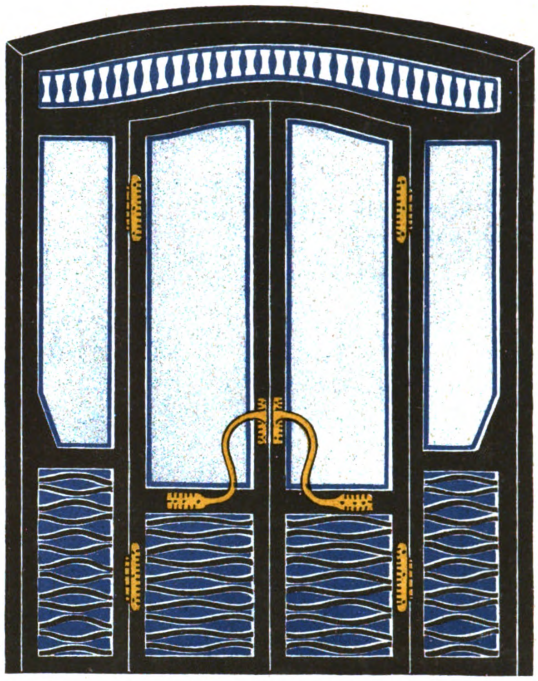

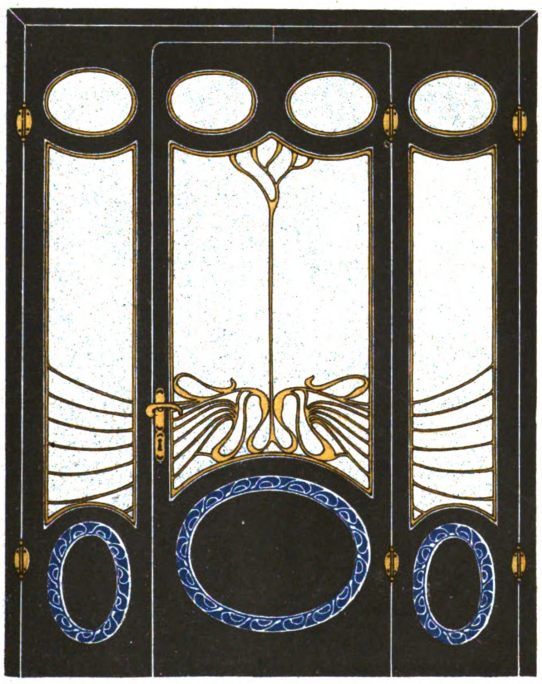

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INV: ERICH KLEINHEMPEL · DRESDEN.

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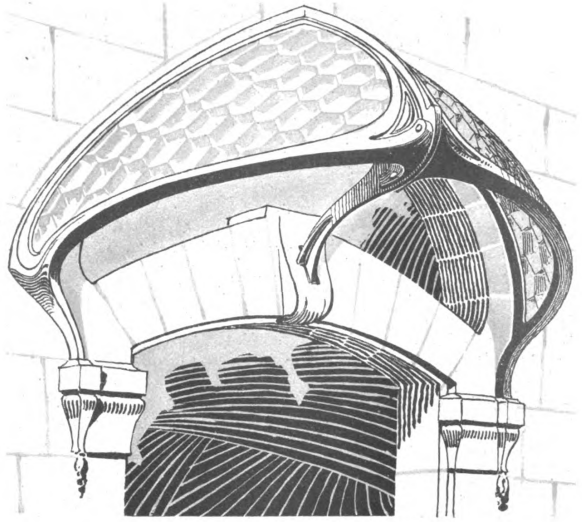

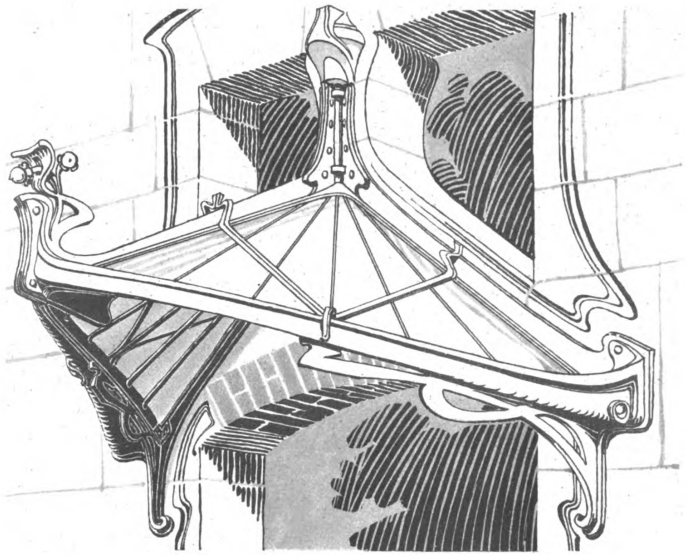

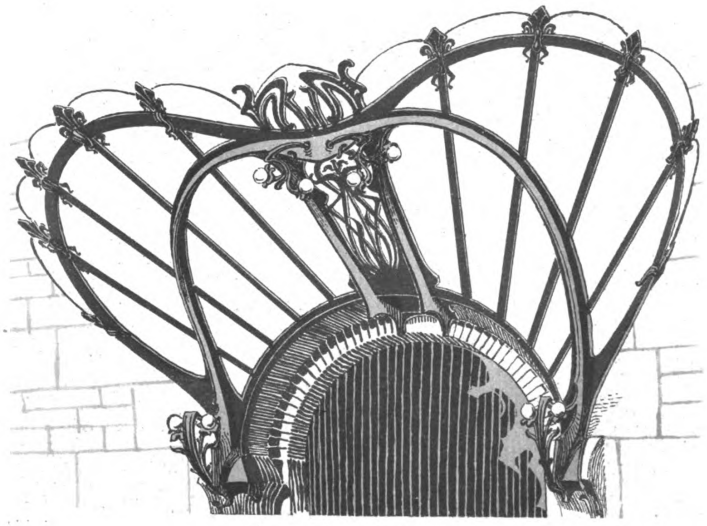

INV: MAXIME ROISIN· PARIS·

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MODERNE BAU FORMEN 1
JULIUS HOFFMANN VERLAG·STUTTGART.

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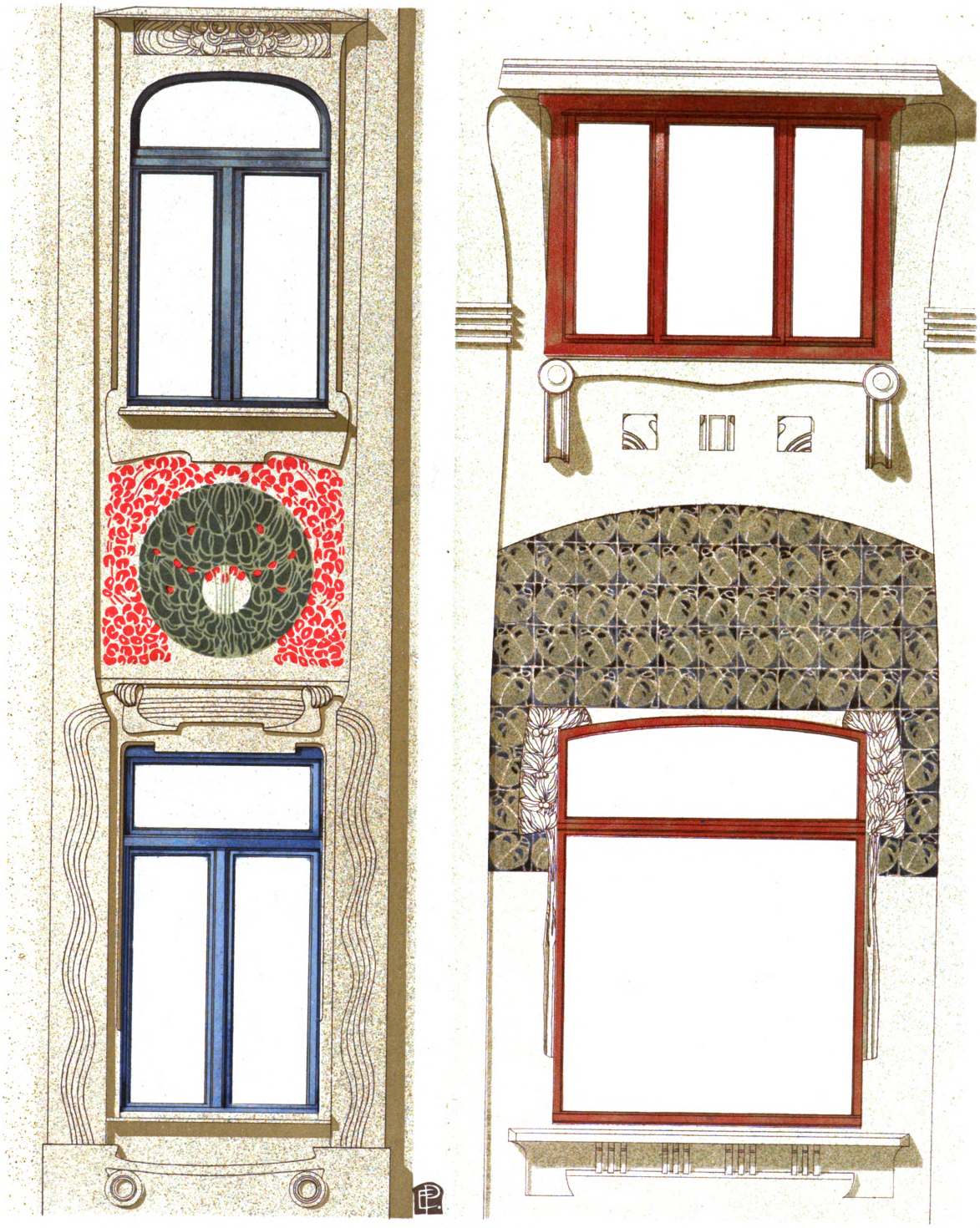

INV: ERWIN PUCHINGER-WIEN

MODERNE BAU-FORMEN
1
JULIUS H. ZIEMANN VERLAG STUTTGART

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Tafel 46: inv. MACLACHLAN, STUTTGART.
Schlafzimmer.

Tafel 47: inv. WILHELM VON TETTAU, BERLIN.
Fig. 1: Eiserner Dachreiter mit Kupferverschalung als Abschluss eines Lichtschachtes. Fig. 2: Stirnseite einer eisernen Oberlichtkonstruktion. Fig. 3: Laterne einer eisernen Kuppel.

Tafel 48: inv. OTTO BAURIEDL, MÜNCHEN.
Fig. 1—8: Hölzerne Geländer.

Tafel 49: inv. F. W. JOCHEM, DARMSTADT.
Studie zu einer Villa.

Tafel 50: inv. M. J. GRADL, STUTTGART.
Fig. 1—9: Windfahnen. Fig. 10—17: Turmspitzen.

Tafel 51: inv. MAXIME ROISIN, PARIS.
Fig. 1—7: Gusseiserne Säulen.

Tafel 52: inv. RENÉ BEAUCLAIR, PARIS.
Kaminwand eines Warteraumes.

Tafel 53: inv. C. R. ASHBEE, LONDON.
Hauseingang mit Details.

Tafel 54: inv. ELIEL SAARINEN, HELSINGFORS.
Wohnzimmer.

Tafel 55: inv. ERICH KLEINHEMPEL, DRESDEN.
Fig. 1—4: Brunnen-Nischen.

Tafel 56: inv. P. GAUBIL, PARIS.
Fig. 1—6: Steinerne Inschrifttafeln.

Tafel 57: inv. GERTRUD KLEINHEMPEL, DRESDEN.
Fig. 1—15: Hölzerne Fensterläden mit Verzierungen in schablonierter Malerarbeit, Schnitzerei, Schmiedeeisen und dergl.

Tafel 58: inv. MACLACHLAN, STUTTGART.
Fig. 1 u. 2: Eingebaute Hausthüren mit Wetterdächern.

Tafel 59: inv. H. WILH. WULFF, STUTTGART.
Baderaum.

Tafel 60: inv. MAXIME ROISIN, PARIS.
Fig. 1—4: Dachrinnen mit Wassersammlern aus getriebenem Zink- oder Kupferblech mit zum Teil schmiedeeisernen Trägern.

Tafel 61: inv. WILHELM VON TETTAU, BERLIN.
Teil eines Geschäftshauses. Die 8—9 m weite Ladenöffnung ist mittelst eines parabolischen Fachwerkträgers geschlossen, dessen äussere Gurtung aus ⊓⊓ Eisen steif konstruiert ist, während die zwischengespannten, geschweiften Flacheisen, gleichfalls doppelt, den Zug aufnehmen; die Thürzargen bilden ⊓ Eisen. Auf die äussere Gurtung setzen sich 4 vertikale ⊥ Träger, welche das darüber liegende Fenster umrahmen und teilen, und zwischen deren Flanschen die Brüstung mit Kupfer bekleidet ist. Die Blendrahmen für die Scheiben, sowie die geschwungenen Stäbe, die von der Scheibe bunt verglaste Teile abtrennen, sind aus Messing.

Tafel 62: inv. FRITZ KLEINHEMPEL, DRESDEN.
Offene Treppenhalle eines Landsitzes.

Tafel 63: inv. M. J. GRADL, STUTTGART.
Fig. 1, 4, 6, 9: Steinerne Säulen. Fig. 2, 5, 8: Hölzerne Säulen. Fig. 3, 7: Gusseiserne Säulen.

Tafel 64: inv. EM. VAN AVERBEKE, ANTWERPEN.
Eisernes Trambahn-Wartehäuschen. Die je an den 4 Seiten aufstrebenden Trägerpaare sind zur Aufnahme von Schrifttafeln bestimmt.

Tafel 65: inv. F. W. JOCHEM, DARMSTADT.
Façade eines eingebauten Einfamilienhauses. Während der Unterstock in Werksteinen ausgeführt ist, erhält die darauf ruhende Backsteinmauerung in ihrer unteren Hälfte eine Verschalung aus glasierten Fliesen und darüber Rauhputz. Ueber dem dritten Stockwerk, mit gleicher Fensteranlage wie im zweiten Stocke, ist das ziegelgedeckte Dach zu denken.

Tafel 66: inv. PATRIZ HUBER, DARMSTADT.
Fig. 1—3. Ein- und zweiflügelige Zimmerthüren mit Oberlichtern. Die Füllungen sind teils mit bunter Verglasung, teils mit Schnitzarbeit versehen.

Tafel 67: inv. RENÉ BEAUCLAIR, PARIS.
Herrenzimmer.

Tafel 68: inv. MAURICE DUFRÈNE, PARIS.
Details zu schmiedeeisernen Gittern. Fig. 1, 2, 3, 4 und 8: Gartenzäune. Fig. 5: Balkongeländer. Fig. 6: Halbrundes Fenstergitter. Fig. 7: Motiv von einem Brüstungsgeländer.

Tafel 69: inv. ELIEL SAARINEN, HELSINGFORS.
Architekturstudie.

Tafel 70: inv. FRANZ PANKOK, STUTTGART.
Treppenseite einer kleinen Diele.

Tafel 71: inv. J. B. HEUKELOM, AMSTERDAM.
Fig. 1—9: Schlusssteine mit reicher Bildhauerarbeit.

Tafel 72: inv. HENRI SAUVAGE & SARRAZIN, PARIS.
Dachfenster; die Ausführung verwendet bei Fig. 1 Haustein; während bei Fig. 2 und 3 die Holzkonstruktion sichtbar zur Ausbildung gelangt, wird sie bei Fig. 4 mit getriebenem Kupfer- oder Zinkblech verschalt.

Tafel 73: inv. MACLACHLAN, STUTTGART.
Speisesaal eines Restaurants mit eingebautem Buffet.

Tafel 74: inv. RUDOLF BOSSELT, DARMSTADT.
Fig. 1 u. 2: Hausthore in Bronze; der Fries über Fig. 2 ist oberhalb des Thores in die Steinarchitektur eingelassen gedacht.

Tafel 75: inv. A. LAVERRIÈRE, PARIS.
Landhaus.

Tafel 76: inv. ERICH KLEINHEMPEL, DRESDEN.
Fig. 1: Gartenmauer in Beton mit Thor aus Eisenblech und ebensolchen Gitteraufsätzen. Fig. 2: Verputzte Backstein-Gartenmauer mit Thor und Gittern aus Holz und Schmiedeeisen. Fig. 3: Gartenmauer aus Werksteinen. Einfahrtsthor, Pforte und Gittereinsätze sind aus geschmiedeten Blechen herzustellen.

Tafel 77: inv. ELIEL SAARINEN, HELSINGFORS.
Wohnzimmer.

Tafel 78: inv. WILHELM VON TETTAU, BERLIN.
Farbig gefasste, montierte eiserne Knaggen, Kopfbänder und Balkenkonsolen. Die Behandlung des Eisens erfolgt zumeist maschinell und verlangt nur wenig Meisselarbeit; die Flanschen sind mehrfach abgespalten und bandartig über den Steg gebogen. Die doppelten ⊔ Eisen der 3 letzten Objekte sind horizontal fortgesetzt und in die Mauerung eingelassen zu denken, während sonst noch Bolzen für die Verankerung sorgen.

Tafel 79: inv. E. SCHAUDT, BERLIN.
Ofennische eines Sitzungssaales.

Tafel 80: inv. EM. VAN AVERBEKE, ANTWERPEN.
Gitter für Fenster auf ebener Erde.

Tafel 81: inv. MAURICE DUFRÈNE, PARIS.
Fig. 1—10: Details zu geschnitzten, hölzernen Pfeilern, Konsolen, Trägern, Pfosten und dergl.

Tafel 82: inv. FRITZ KLEINHEMPEL, DRESDEN.
Buffet für ein Restaurant. 1. Preis aus dem Preisausschreiben der „Modernen Bauformen".

Tafel 83: inv. MARCELLUS KAMMERER, WIEN.
Façade eines Eckhauses. Auf dem aus Werksteinen erstellten Erdgeschoss mit Verkaufsräumen ruhen 4 Stockwerke, deren Putzfaçade durch ein weitausragendes Gesimse mit freiliegenden Traversen geschützt ist. Der stuckierte Fries erhält teilweise Vergoldung, während die ornamentierten Felder des Gesimses aus Majolikaplatten zusammengesetzt sind.

Tafel 84: inv. V. JERABEK, PROSSNITZ.
Festbuden. Die aus leichten Holzgerüsten gefügten Buden sind mit Leinwand überzogen, gestrichen und mit schablonierter Malerarbeit verziert.

Tafel 85: inv. MARGARETE JUNGE, DRESDEN.
Fig. 1: Brücke aus Werksteinen mit Geländer von geformten Backsteinen. Fig. 2: Holzbrücke. Fig. 3: Brücke aus Beton mit schmiedeeisernem Geländer.

Tafel 86: inv. HENRI SAUVAGE & SARRAZIN, PARIS.
Kleines Landhaus.

Tafel 87: inv. RICHARD MÜLLER, WIEN.
Buffetseite eines Restaurants. 2. Preis aus dem Preisausschreiben der „Modernen Bauformen".

Tafel 88: inv. A. LAVERRIÈRE, PARIS.
Hauseingänge.

Tafel 89: inv. F. W. JOCHEM, DARMSTADT.
Kleines Landhaus.

Tafel 90: inv. RENÉ BEAUCLAIR, PARIS.
Fig. 1—8: Konsolen in Stein, Holz und Stuckarbeit.

Tafel 91: inv. HERMANN MAYER, STUTTGART.
Buffetseite eines Restaurants. Dritter Preis aus dem Preisausschreiben der „Modernen Bauformen".

Tafel 92: inv. A. JULLOT, PARIS & M. J. GRADL, STUTTG.
Fig. 1 u. 2: Marmor-Kamine. Fig. 3: Gaskamin in Marmor, mit hölzernem Spiegelrahmen, kupfernem Heizkörper und Beleuchtungsarmen in Bronceguss.

Tafel 93: inv. HELBIG & HAIGER, MÜNCHEN.
Façade einer Villa.

Tafel 94: inv. VALENTIN MINK, DARMSTADT.
Fig. 1—4: Farbig gefasste Balkendecken.

Tafel 95: inv. ELIEL SAARINEN, HELSINGFORS.
Studierzimmer.

Tafel 96: inv. A. LAVERRIÈRE, PARIS.
Fig. 1 u. 2: Façadenausschnitte mit vorgebauten Veranden.

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INHALT.

Tafel 1: inv. ERWIN PUCHINGER, WIEN.
Fig. 1: Fensterteil einer Putzfaçade mit farbiger, schablonierter Füllung. Fig. 2: Fensterarchitektur zwischen durchgeführten Pfeilern. Die Façade in Putz mit angetragener Arbeit wird durch Füllungen aus Fliesen belebt.

Tafel 2: inv. MAXIME ROISIN, PARIS.
Fig. 1 u. 2: Schutzdächer aus Schmiedeeisen und getriebenem Zinkblech, Glassteinen und -Platten. Fig. 3 u. 4: Schmiedeeiserne Thordächer mit Kathedralglas.

Tafel 3: inv. RENÉ BEAUCLAIR, PARIS.
Kleiner Speisesaal mit Erker-Ausbau.

Tafel 4: inv. ERICH KLEINHEMPEL, DRESDEN.
Fig. 1—4: Glas- und Windfangthüren.

Tafel 5: inv. C. R. ASHBEE, LONDON.
Fig. 1: Hölzerne Gartenbank mit Rückwand. Fig. 2: Steinbank mit Marmoreinlagen.

Tafel 6: inv. JEAN DESMOULINS, PARIS.
Fig. 1—4: kleine Thore in Stein mit reicher Bildhauerarbeit.

Tafel 7: inv. LEOPOLD BAUER, WIEN.
Landhaus. Das Erdgeschoss, auf Bruchsteingrundmauern ruhend, geht in den Giebelseiten in Fachwerk über, dessen Felder zum Teil vergoldete Stuckarbeit erhalten. Der ziegelgedeckte Dachraum ist in ausgiebigster Weise zu Wohnzwecken benützt. Von dem kuppergedeckten Eingang tritt man zunächst in ein hallenartiges Treppenhaus, von wo aus sich die fliesenbekleidete Loggia öffnet.

Tafel 8: inv. M. J. GRADL, STUTTGART.
Fig. 1—25: Farbig getasste Balkenköpfe und Hängezapfen.

Tafel 9: inv. MAXIME ROISIN, PARIS.
Fig. 1: Teil einer Steinfaçade mit Erkerausbau in Eisenkonstruktion, Bildhauerarbeit und keramischen Friesen. Fig. 2: Façadenteil mit eisernem Erkerausbau mit Backsteinausmauerung. Unter dem Dache befindet sich ein Atelier.

Tafel 10: inv. PATTEN WILSON, LONDON.
Foyer eines Schauspielhauses.

Tafel 11: inv. J. B. HEUKELOM, AMSTERDAM.
Fig. 1 u. 2: Steinbalkone mit schmiedeeisernem Gitterwerk.

Tafel 12: inv. MARCELLUS KAMMERER, WIEN.
Fig. 1: Gesimse einer Putzfaçade mit durchgeführten Pfeilern. Die Hängeplatte aus Stein ruht auf Traversen, die frei aus der Mauer ragen. Die Verzierungen in angetragener Stuckarbeit sind zum Teil vergoldet. Fig. 2: Gesimse einer Putzfaçade, deren freiendende Mauer mit Kupfer abgedeckt ist. Über Fenstern und Pfeilern wölben sich untereinander verbundene Kupferdächer, die durch nach unten einwärtsgebogene Eisenstäbe gestützt werden. Der bunte Fries besteht aus kleinen, in den Putz eingelassenen Steinchen. Fig. 3: Gesimse in Monier-Konstruktion. Während in den Bogenzwickeln farbige Glasstücke verwendet sind, ist die Hohlkehle teilweise mosaikartig vergoldet. Zwischen den Fenstern sind Majolikascheiben vorstehend eingelassen. Fig. 4: Gesimse einer Steinfaçade. In die freihängenden Bronzekränze sind blaue Glasstücke eingefügt.

Tafel 13: inv. WILHELM VON TETTAU, BERLIN.
Fig. 1—3: Eiserne Bogensprengungen. Entweder dicht an der Scheibe von Schaufenstern anliegend, sind sie nur einseitig mit einschnittigen Nieten ausgebildet oder beiderseits mit gleichen Profilen in offener Halle. Die Konstruktion setzt sich aus ⌊ ⊥ und ⌊⌋-Eisen zusammen, deren hin und wieder gespaltene Stege zu Endigungen aufgebogen sind. Nur der parabolische Sichelträger Fig. 1 verwendet schmiedeeiserne □ Eisen als Zugstangen.

Tafel 14: inv. C. F. A. VOYSEY, LONDON.
Vertäfeltes Treppenhaus eines Landsitzes. Die viermal gebrochene Treppe mit je 4stufigen Armen endet im 1. Stockwerk.

Tafel 15: inv. JEAN DESMOULINS, PARIS.
Fig. 1—8: Fenster-Bänke und -Stürze in reicher Bildhauerarbeit.

Tafel 16: inv. GERTRUD KLEINHEMPEL, DRESDEN.
Fig. 1—6: Hölzerne, gestrichene Gartenzäune, zum Teil mit Schnitzerei und schablonierter Malerarbeit geziert. Die Endungen der Pfosten sind durch Metallkappen geschützt. Fig. 5 verwendet eiserne Gitterstäbe.

Tafel 17: inv. JAN STUYT, AMSTERDAM.
Fig. 1—4: Façadenteile einfacher Landhäuser mit gedeckten Hauseingängen.

Tafel 18: inv. MACLACHLAN, STUTTGART.
Speisezimmer.

Tafel 19: inv. P. GAUBIL, PARIS.
Fig. 1—10: Baluster in Stein oder Cementguss.

Tafel 20: inv. OTTO BAURIEDL, MÜNCHEN.
Fig. 1—9: Vergitterte Kellerfenster. Die Fensteröffnungen sind in Beton ausgeführt, die Gitter in geschmiedeten Vierkanteisen mit aufgenieteten Blechteilen.

Tafel 21: inv. J. HÉBRARD, PARIS.
Fig. 1—6: Zimmerthüren mit Schnitzarbeit.

Tafel 22: inv. E. SCHAUDT, BERLIN.
Fensterseite eines Musikraumes.

Tafel 23: inv. MAXIME ROISIN, PARIS.
Fig. 1—3: Balkons in Schmiedeeisen und getriebenem Zinkblech.

Tafel 24: inv. MARCELLUS KAMMERER, WIEN.
Fensterarchitekturen für Putzfaçaden mit angetragener Stuckarbeit. Bei Fig. 1 ist die eiserne Traverse freiliegend. Während Fig. 2 eingelassene Majolikakacheln verwendet und bei Fig. 3 die untere Füllung in Glasmosaik ausgeführt ist, sind bei Fig. 5 die ornamentierten Füllungen vertieft gelegt.

Tafel 25: inv. F. W. JOCHEM, DARMSTADT.
Fig. 1: Eingebaute Loggia in Holzkonstruktion. Fig. 2: Offener hölzerner Erker.

Tafel 26: inv. EDGAR WOOD, MANCHESTER.
Bibliothekraum.

Tafel 27: inv. JEAN DESMOULINS, PARIS.
Fig. 1—6: Ochsenaugen in reicher Steinmetzarbeit.

Tafel 28: inv. ERICH KLEINHEMPEL, DRESDEN.
Fig. 1—8: Steinerne Pfeilerköpfe.

Tafel 29: inv. PATRIZ HUBER, DARMSTADT.
Halle.

Tafel 30: inv. MAXIME ROISIN, PARIS.
Façade eines Wohn- und Geschäftshauses.

Tafel 31: inv. EUGEN BERNER, MÜNCHEN.
Fig. 1 u. 2: Holzbalkone. Die Seitenteile bei Fig. 1 sind durch kleine Thüren zugänglich gedacht und dienen zur Aufnahme von Topfpflanzen. Fig. 3: Hölzerne Doppelveranda.

Tafel 32: inv. WILHELM VON TETTAU, BERLIN.
Fig. 1—8: Skizzen zu montierten eisernen Stützenkapitälen. Die zur Ausbildung der durchweg genieteten Stützen verwendeten Quer-schnitte sind meist einfach erprobte Normen und lassen sich leicht 2 und 3teilig ausbilden. Die dekorative Bemalung der zum Kapitäl ausgebildeten Eisenteile verlangt lebhafte Farbgebung.

Tafel 33: inv. MAURICE DUFRÈNE, PARIS.
Fig. 1—8: Details zu steinernen Säulen, Pilastern, Friesen etc.

Tafel 34: inv. MARGARETE JUNGE, DRESDEN.
Fig. 1—4: Schmiedeeiserne Gartenzäune.

Tafel 35: inv. LEOPOLD BAUER, WIEN.
Oberer Abschluss eines Treppenhauses mit eingebauter Loggia. Angenommen ist ein einfaches, 2stockiges Hotel, □förmig gebaut mit je einer derartigen Loggia an den Korridorenden; Zugabschluss und Zentralheizung sind vorausgesetzt.

Tafel 36: inv. JEAN DESMOULINS, PARIS.
Fig. 1—4: Ornamentale Ausbildung steinerner Fensteröffnungen.

Tafel 37: inv. PATTEN WILSON, LONDON.
Speisesaal.

Tafel 38: inv. M. J. GRADL, STUTTGART.
Fig. 1—15: Schornsteine in Backstein- und Cementmauerung mit gegossenen Schornsteinköpfen.

Tafel 39: inv. FRITZ KLEINHEMPEL, DRESDEN.
Hofansicht eines Kurhotels.

Tafel 40: inv. MAXIME ROISIN, PARIS.
Fig. 1—4: Ladenbauten. Die Ausführung ist zumeist in Holz zu denken, unter vielfacher Verwendung von getriebenem Zinkblech und geschmiedeten Eisenteilen. Die Linienornamente verstehen sich teils als Einlegearbeit, teils als Malerei. Bei Fig. 1 deckt das Wetterdach in leichter Wölbung die ganze Front und dient zugleich zur Aufnahme elektrischer Lichtkugeln; die Schutzgitter von Fig. 1 und 4 sind versenkbar.

Tafel 41: inv. J. HÉBRARD, PARIS.
Fig. 1—6: Vertäfelungen mit geschnitzten oder eingelegten Verzierungen.

Tafel 42: inv. VALENTIN MINK, DARMSTADT.
Halle mit anschliessendem Treppenhaus.

Tafel: 43: inv. MARCELLUS KAMMERER, WIEN.
Fig. 1: Kreisrunder Turmhelm aus getriebenem Eisenblech. Den Uebergang von der quadratischen Turmbasis in den Helm vermittelt die Ornamentik aus getriebenem Kupfer. Fig. 2: Achteckige Turmspitze aus Holz mit farbigem Anstrich. Das weit ausladende Dach wird von den Deckenbalken getragen, die durch hölzerne Konsolen unterfangen sind. Fig. 3: Vier gemauerte Eckpfeiler streben aus dem quadratischen Turm auf; über diese wölbt sich eine Kuppel, ein Laubdach darstellend, dessen geschmiedete Blätter vergoldet sind. Eingesetzte, runde Majolikascheiben beleben die Kuppelfläche.

Tafel 44: inv. PAUL BÜRK, MAGDEBURG.
Fig. 1—2: Mosaikböden.

Tafel 45: inv. RENÉ BEAUCLAIR, PARIS.
Balustraden aus Stein.

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MODERNE BAUFORMEN

EINE SAMMLUNG VON DETAILS, INTERIEURS UND FAÇADEN FÜR ARCHITEKTEN UND BAUHANDWERKER

IM VEREIN MIT R. BEAUCLAIR
HERAUSGEGEBEN VON
M. J. GRADL.

BAND 1

JULIUS HOFFMANN,
VERLAG, STUTTGART.

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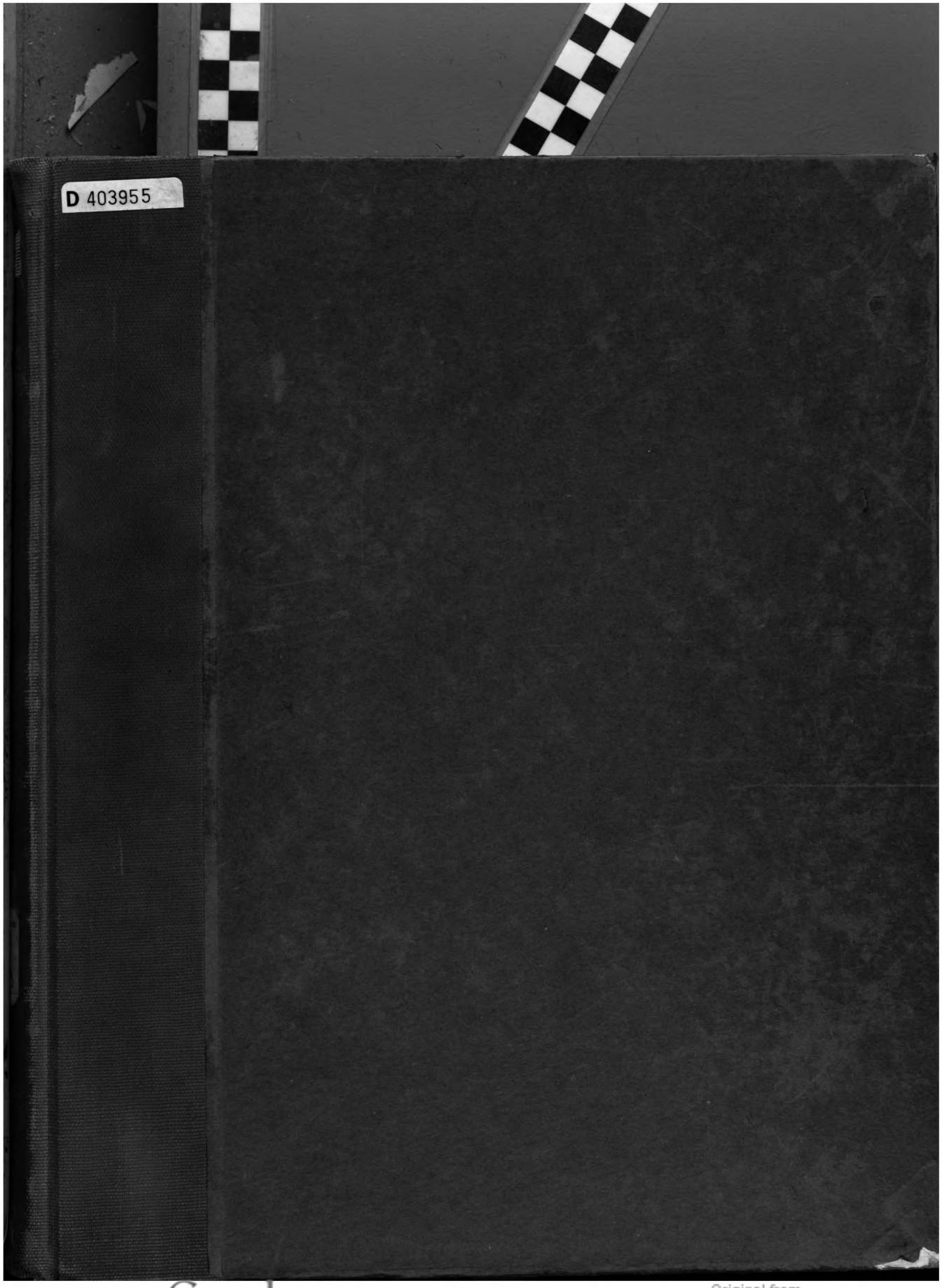
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